Tuesday 2 December 2025

Amateur Photographer

Passionate about photography since 1884

LAOWA
180 f/4.5

TESTED

Macro maestro

Laowa 180mm f/4.5 Ultra-Macro APO
– greater than lifesize magnification for £499!

Brilliant birds

Winning images from **Bird Photographer of the Year**

SIGMA
35mm 1:1.2 DG II

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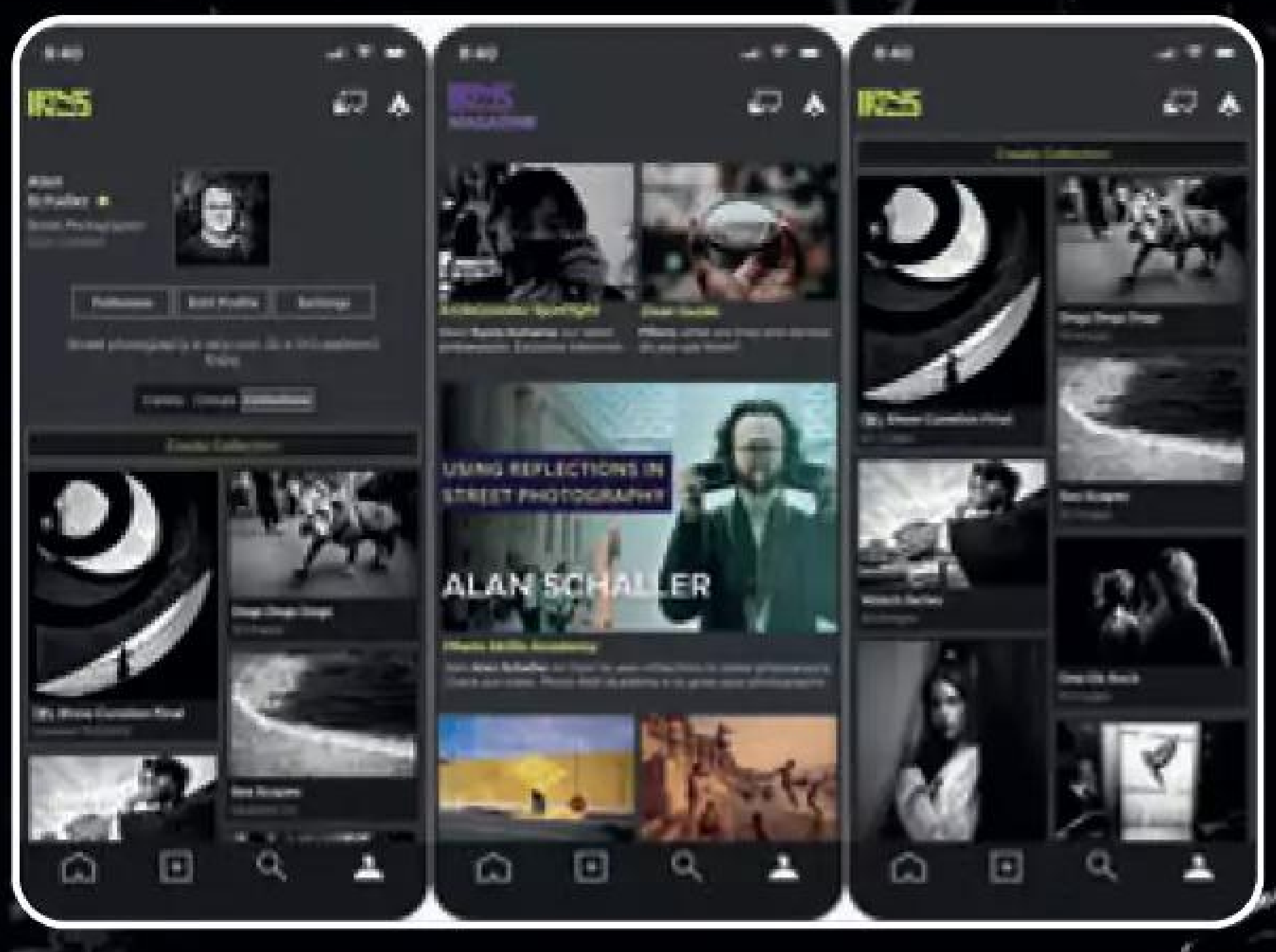
Sigma 35mm F1.2 DG II Art

Smaller, lighter, cheaper!


IRYS
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ALAN SCHALLER

Taking on Instagram

Alan Schaller on IRYS, his new photography-centric social app

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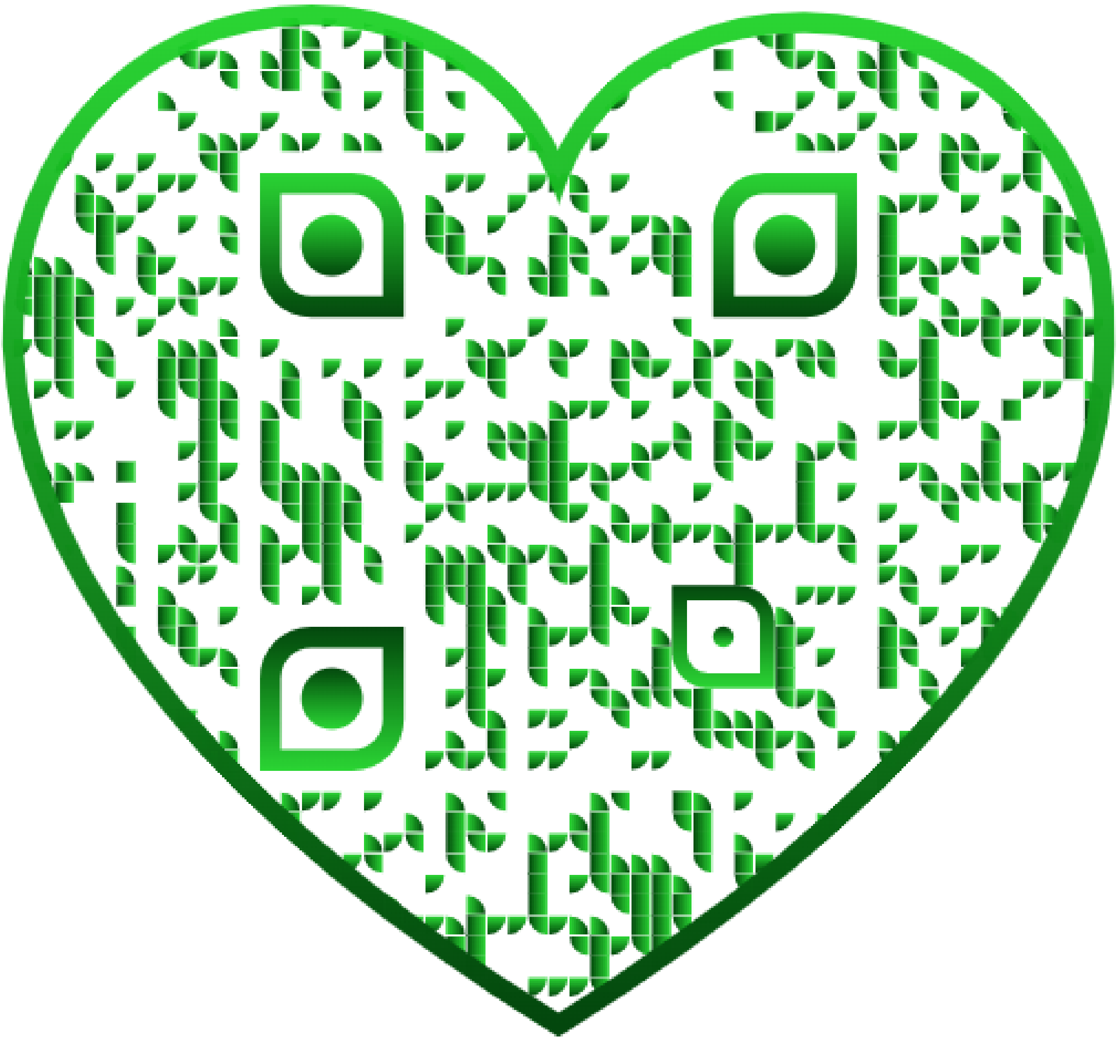
Plus Brassaï: Paris by Night • Nikon D850: a used bargain • OTEX XT-850 gloves



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Welcome

I think most of us who use Instagram would agree that the app has gone rapidly downhill in recent years, with a huge increase in spammy videos, and that's before you even factor in the evil ways of parent company Meta. Well, photographer Alan Schaller decided to do something about it and has created his own photo-centric alternative. Read all about Irys on page 18. Also this week we feature the inspirational winning images from this year's Bird Photographer of the Year, and test impressive new lenses from Sigma and Laowa. Don't forget to vote for your favourite kit, retailers and more in our Readers' Choice Awards (see page 36); and save on tickets for our upcoming Festival of Photography – the Black Friday discount ends 4 December! (page 45). **Nigel Atherton, Editor**

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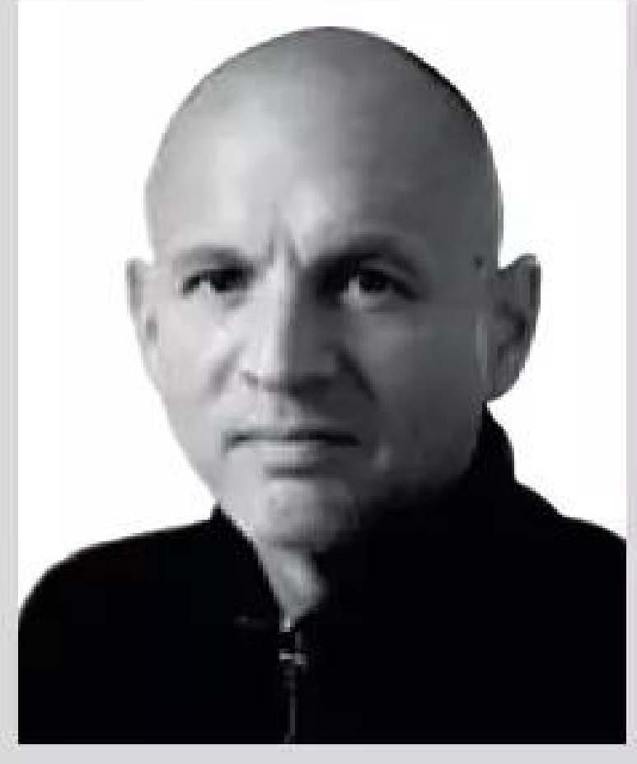
COVER PICTURE ©JANNIK JANSONS, GERMANY

This shot by Jannik Jansons won Gold in the B&W category, Bird Photographer of the Year. (Canon EOS R5, 16-35mm lens)

Subscribe and save!

See page 38 for our special Xmas offer

THIS WEEK'S CONTRIBUTORS



BENEDICT BRAIN

Photographer and AP regular Ben talks to Alan Schaller about his Irys photo app for photographers

JADE BURRELL

The journalist and photographer brings you the winners of Bird Photographer of the Year

PETER DENCH

Acting Features Ed

In our Books pages Peter looks at *Paris by Night* by Brassaï, a landmark book, reborn

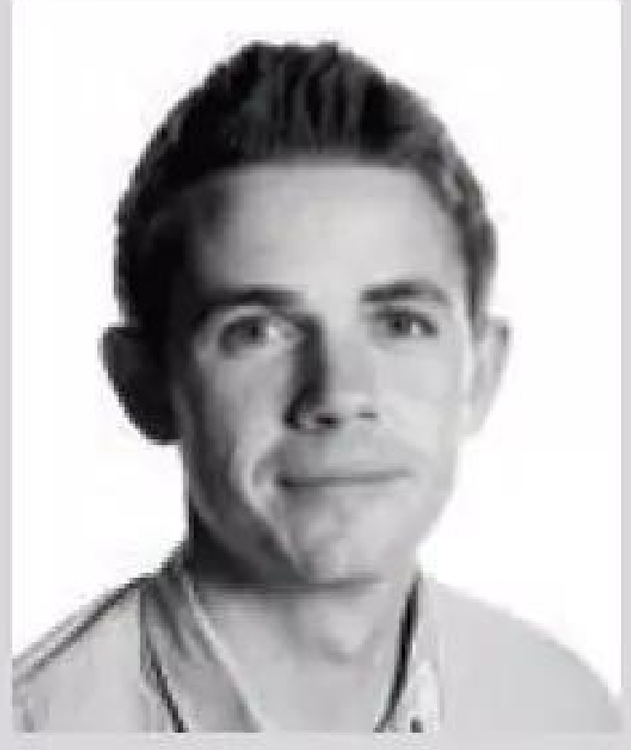
ANDY WESTLAKE

Technical Editor

Our resident chief tester reviews Laowa's 180mm f/4.5, a unique telephoto lens

DAMIEN DEMOLDER

Former AP editor Damien assesses the Sigma 35mm F1.2 DG II Art prime lens



MICHAEL TOPHAM

In Second-hand Classic, the former AP reviews editor looks at Nikon's D850 DSLR

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RPS reveals award winners for 2025

REGULAR readers will need no introduction to the Royal Photographic Society (RPS) – it's the oldest such photography society in the world, set up in Queen Victoria's time, and the patron is now Catherine, Princess of Wales. The RPS recently announced the recipients of its annual awards, and some very innovative photographers have been honoured. First up is Susan Derges, who received the RPS Centenary Medal in recognition of her outstanding contribution to the art of photography.

RPS Centenary Medal winner, Susan Derges

Go with the flow

Often, Susan doesn't even use a camera – for her image 'Shoreline', Susan submerged a large sheet of colour photographic paper in a fast-flowing river near a waterfall at night. As the water flowed over it she fired a flash from above and the paper was returned to the lab to be processed.

As featured in last's week news, other RPS award winners include Senegalese photographer Omar Victor Diop, who's the recipient of this year's RPS Award for Achievement in the Art of Photography.

Meanwhile Raghu Rai, one of the greatest photographers to emerge from the Indian sub-continent, received the RPS Award for Editorial or Documentary Photography, while nature photographer Ragnar Guðni Axelsson received the RPS Award for Environmental Responsibility. You can see the full list of winners at rps.org/about/awards/

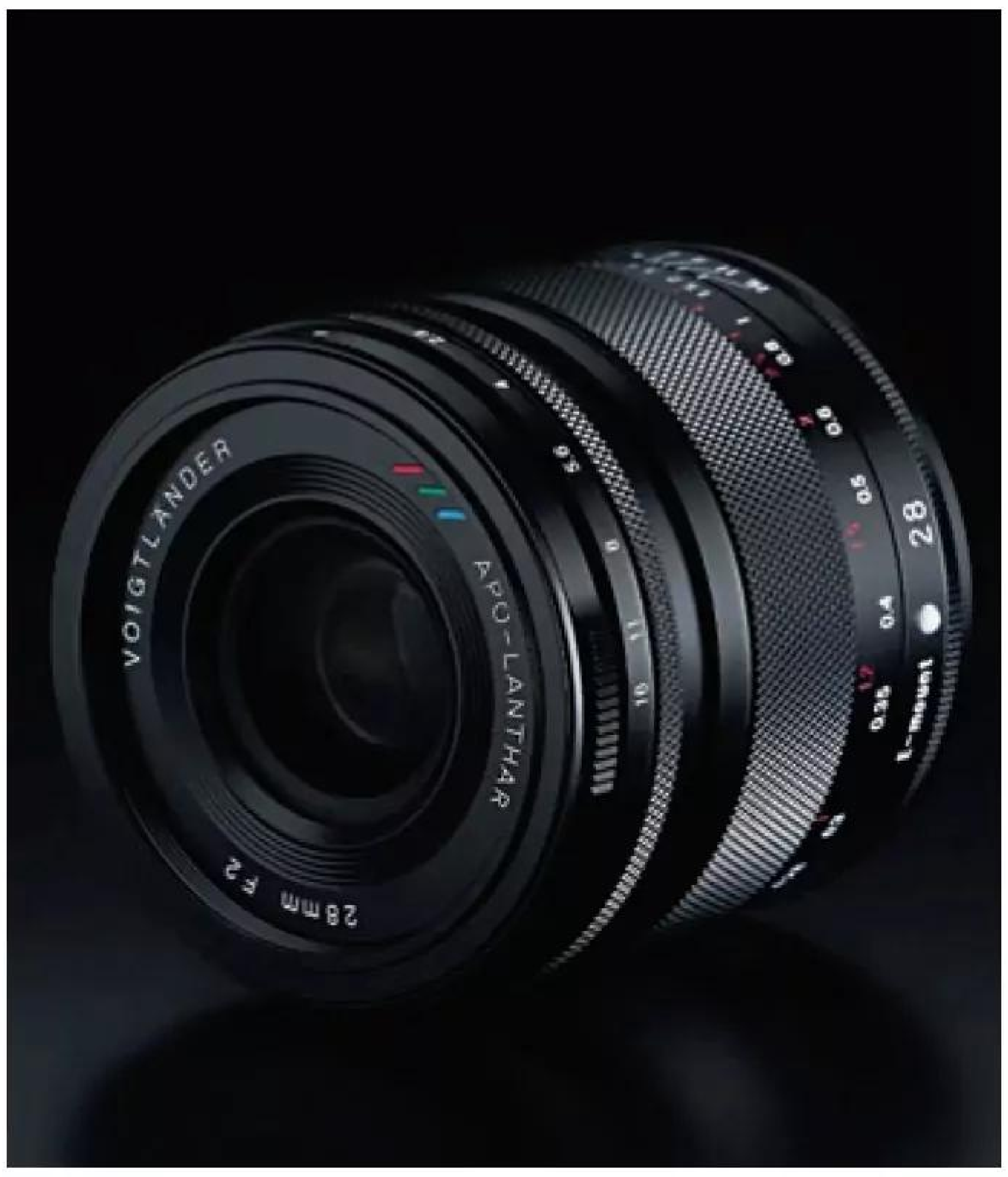
New Voigtländer 28mm lens for Sony, Nikon

VOIGTLÄNDER has released the APO-Lanthar 28mm F2 Aspherical lens for full-frame Sony E mount and Nikon Z mount. The lens is said to reduce colour fringing thanks to its apochromatic design, and features 12 lens elements in 8 groups.

Voigtländer claimed that the APO-Lanthar lens delivers consistent image quality from a minimum focusing distance of 0.28m to long distance, while the 12 diaphragm blades are nearly circular and render attractive bokeh. Furthermore, the new lens has a built-in distance encoder, making it compatible with cameras that feature 5-axis in-body image stabilisation. It is also possible to magnify the viewfinder by operating the focus ring.

Both the Nikon Z and Sony E mount versions of the APO-Lanthar 28mm F2 Aspherical lens cost £819.

See www.robertwhite.co.uk



The APO-Lanthar 28mm F2 Aspherical lens

© JOEL MEYEROWITZ

Park life and much more...

JOEL Meyerowitz, one of the fathers of modern street photography, has been named the 2026 recipient of the Outstanding Contribution to Photography award by the Sony World Photography Awards. To mark the honour, a special retrospective of his works will be shown at Somerset House in London from 17 April to 4 May 2026. Iconic works made over the past six decades of Meyerowitz's storied career will be on view, alongside new audio and video installation elements.

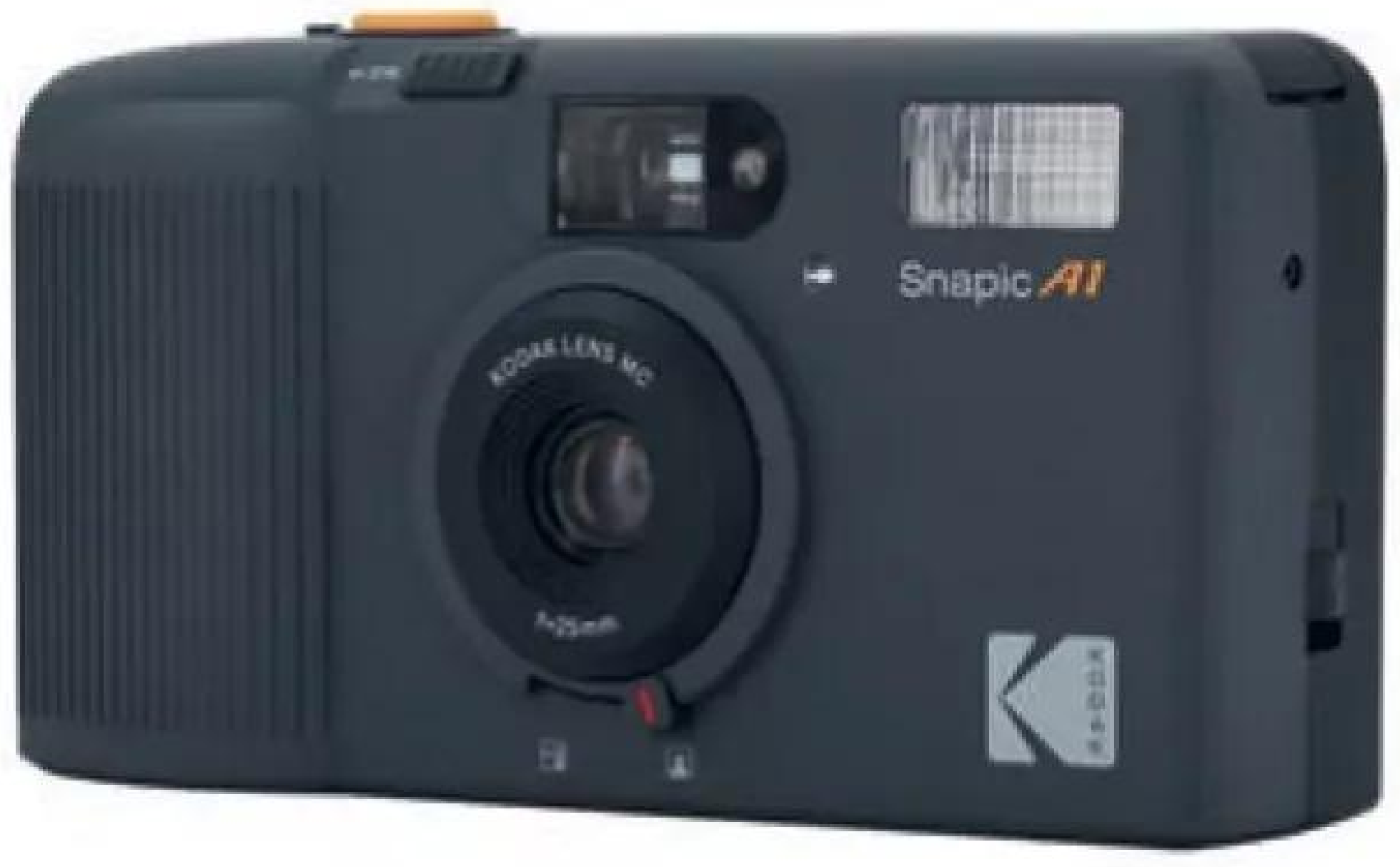
Central Park, New York City, 1966

Ultimate Leica charity case

A LEICA M-A camera and Noctilux 50mm lens belonging to the late Pope Francis recently sold for an eye-watering €6,500,000 (about £5,711,875) at the Leitz Photographica Auction in Vienna. The money raised will go to charity, as per the late Pope's wishes, and the auction house also waived its premium. Meanwhile a Leica M3 produced for the late Queen Elizabeth II went for €156,000 (£137,178), easily beating the estimate of €90,000-€120,000.

CURRENT BID
6.500.000 €
PHOTOGRAPHICA AUCTION
Sold: The lot belonging to Pope Francis

New Kodak film compact



The Snapic A1 is a full-frame film camera

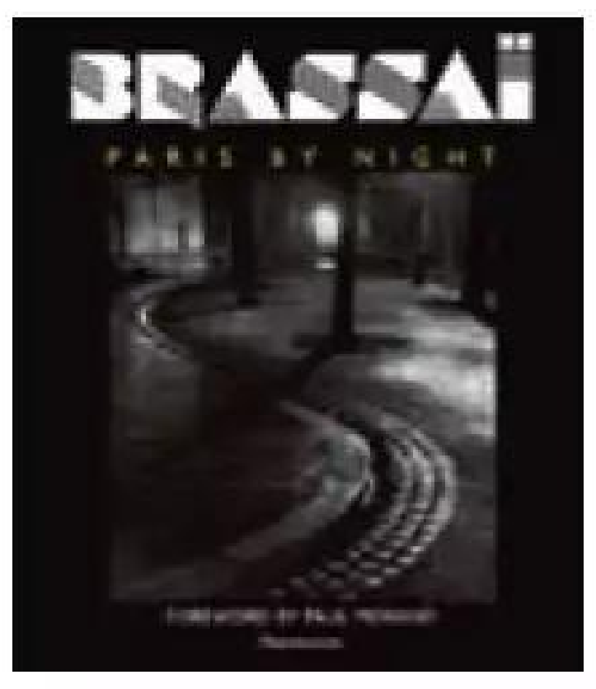
KODAK has announced that its Snapic A1 35mm film camera is available to order. The new camera features a fixed 25mm lens with three elements, along with a range of automatic functions, including auto wind, rewind, and automatic flash. The two-zone focus allows for quick adjustment between portrait and landscape shots, and there is also a double exposure function. Shutter speed is fixed at 1/100th sec, and the camera is powered by two AAA batteries. The price is $99 (£75). See bit.ly/kodaksnapic

Brassaï: Paris by Night

by Brassaï, foreword by Paul Morand

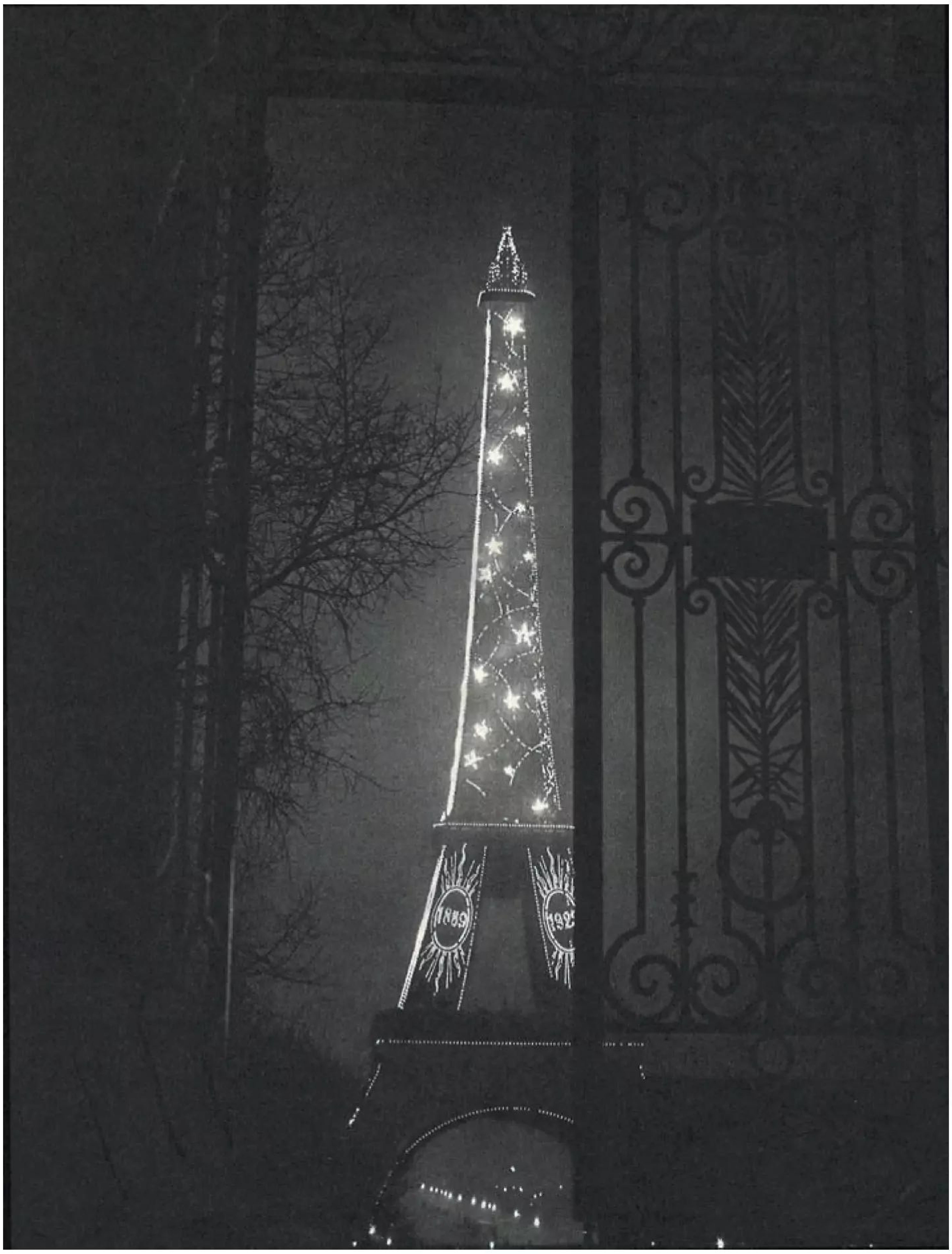
Flammarion, £35, hardback,
96 pages, ISBN: 9782080482396

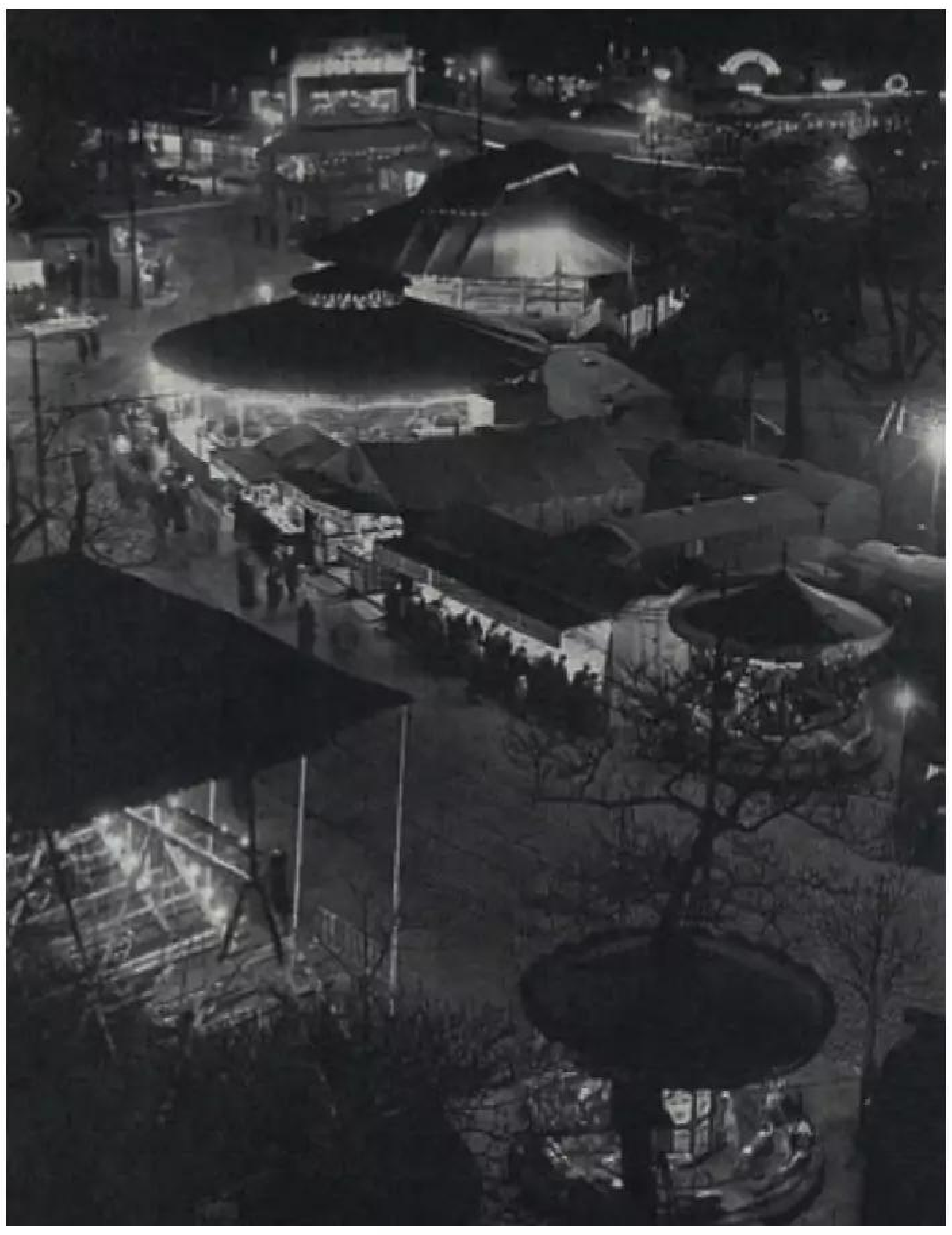
A landmark of nocturnal photography, reborn in luminous detail, says **Peter Dench**



When *Paris de Nuit* was first published in 1933, it was nothing short of alchemy. Using long exposures, fog and the falling shafts of streetlight, Brassaï transformed the modern city into a stage of mystery and seduction. Nearly a century later, this new Flammarion edition comes beautifully bound with gilt-edged pages and duotone reproductions. The book reminds us why the Hungarian-born photographer was hailed as 'the eye of Paris'.

Born Gyula Halász, by day Brassaï was a hack. During the night, he stalked the city with his camera, seeking its other life. His subjects are as varied as they are revealing: revellers spill from dancehalls, lovers probe around the shadow, policemen plod on patrol and the lone figures of workers and prostitutes who made up the true after-hours pulse of the city. Each frame oozes with atmosphere, bridges filtered by fog, gaslit alleys and reflections that add a dreamlike quality dissolving the boundary between the real.



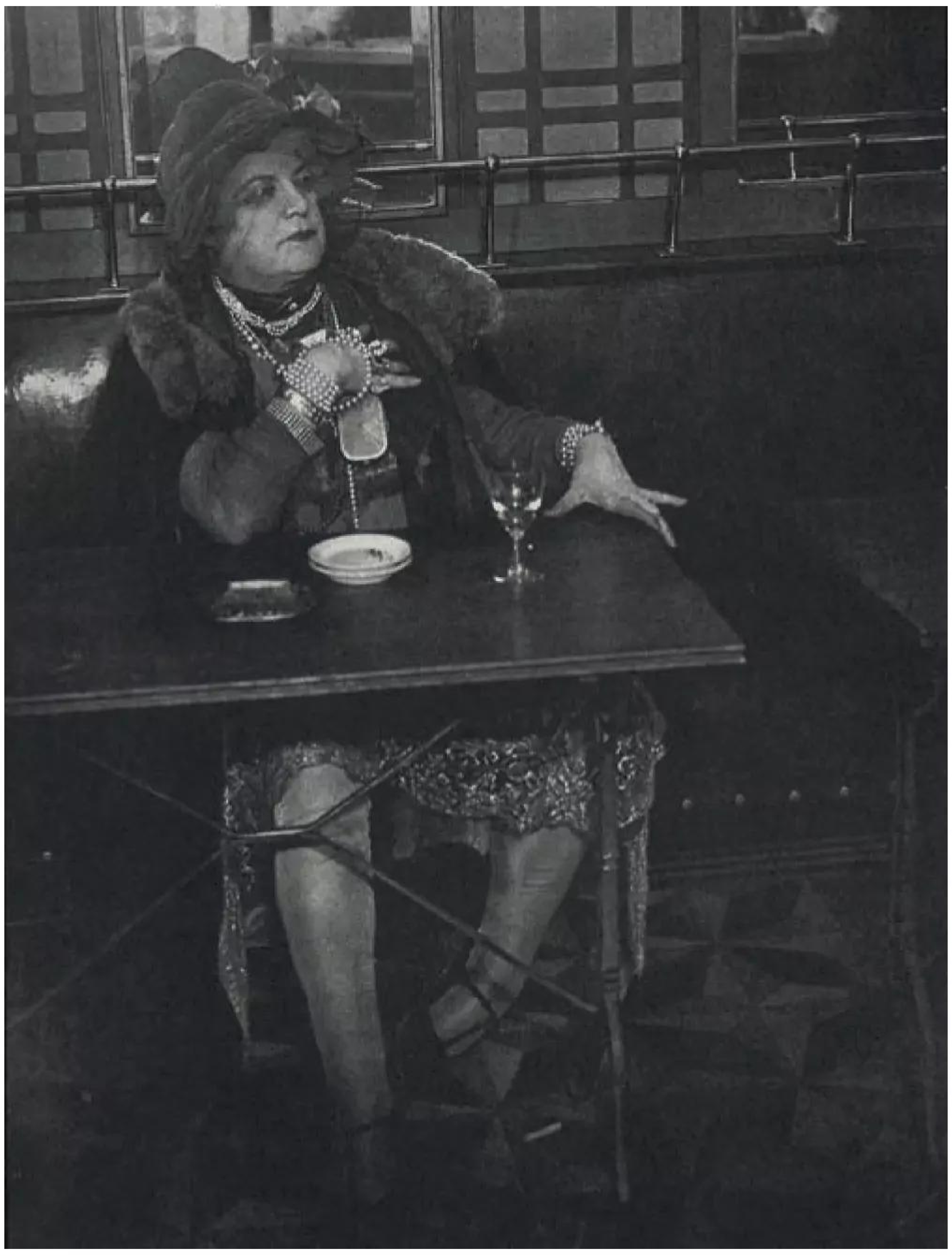


ALL IMAGES © ESTATE BRASSAÏ SUCCESSION/PHILIPPE RIBEYROLLES

The mastery of Brassaï's technical skill still astounds. Even more so working with bulky equipment and slow emulsions. He tamed darkness itself, sculpting form from paving slabs or the ironwork of a gate. His prints are symphonies of tone, where light doesn't simply illuminate but reveals. Yes – the resulting body of work is a social document but also an evocation of interwar Paris. It's cinematic and human.

This reissue faithfully honours the original layout and sequence that Brassaï designed himself. The new printing enhances the velvety blacks and silvery mid-tones that defined his vision. The foreword by Paul Morand situates the work within the bohemian ferment of 1930s Montparnasse.

Paris by Night remains a cornerstone of photographic history. The book made darkness visible. This new edition reminds us that the night Brassaï captured never truly ended; it simply waits, just beyond the fading light.

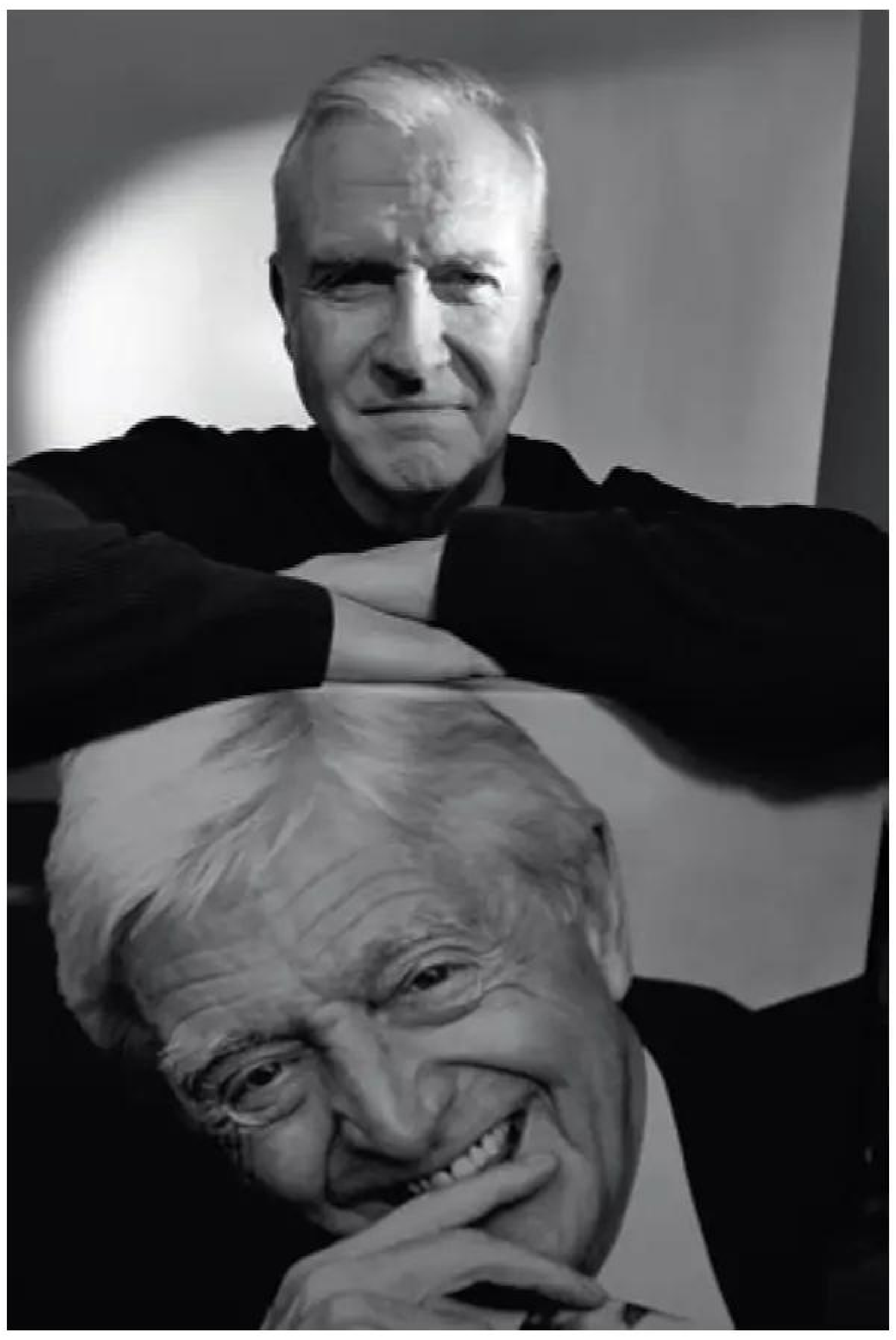


All four images here:

From *Brassaï: Paris de Nuit*, originally published in French in 1933, new English edition published by Flammarion in 2025

Books & exhibitions

The latest and best books and exhibitions from the world of photography



Men's Matters by Ian Longthorne

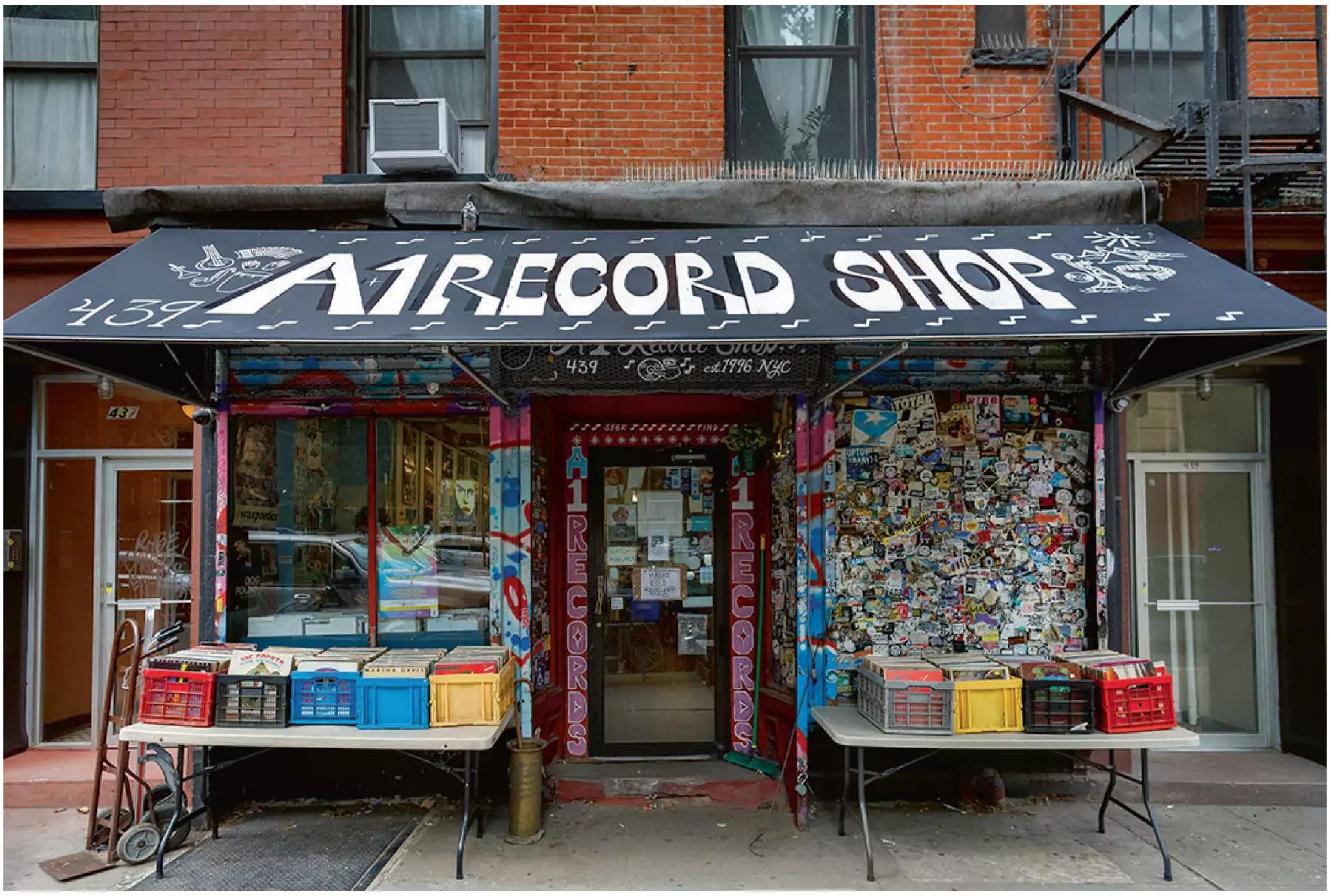
The Old Court, St Leonard's Road, Windsor, SL4 3BL, until the end of December

Celebrating ten years of community and companionship, Men's Matters is a photographic exhibition that captures the spirit of older men living in Windsor and Maidenhead.

The exhibition was conceived by Berkshire-based photographer Ian Longthorne who developed the concept to profile older men connected to the Men's Matters charity group with trustee Paul Samuels. The first showing of the exhibition took place in Maidenhead in July 2025. The series, now showing at The Old Court Artspace in Windsor throughout December, presents 42 black & white portraits alongside personal reflections from the subjects, each a member of the Men's Matters groups that meet weekly for conversation, quizzes, and camaraderie over tea and biscuits.

The photographs are both tender and dignified, revealing the individuality of men who have found friendship and renewed purpose in later life. Candid shots from group meetings complement the formal portraits, offering glimpses of humour, warmth, and connection. The accompanying captions, written by the men themselves, are deeply revealing. They share stories of work, family and the satisfaction of belonging.

Founded to promote social interaction and well-being among retired men in East Berkshire, Men's Matters has become a lifeline for many who might otherwise face isolation. This exhibition not only marks a decade of that achievement but also stands as a moving testament to resilience, friendship and the power of being seen.



Left: A-1 Record Shop, 439 East 6th Street, East Village, Manhattan

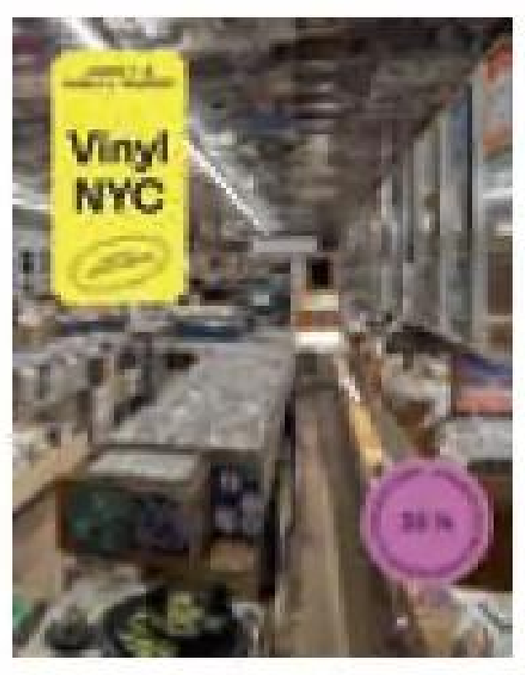
Below: A-1 Record Shop, 439 East 6th Street, East Village, Manhattan Interior

Bottom: Miguel Angel Mike Amadeo, owner, Casa Amadeo, 786 Prospect Avenue, Longwood, the Bronx

Vinyl NYC: 33 1/3 of the Best Record Stores Across All Five Boroughs

by James T. and Karla L. Murray, words by Hattie Lindert

£35, Prestel, hardback, 224 pages, ISBN: 9783791393537



Few objects hum with as much cultural static and nostalgia as a vinyl record. That crisp sleeve adorned with cutting-edge artwork or photography, the faint hiss before the beat drops. Everything about it is ritual. It's romance and rebellion. *Vinyl NYC* is a visual and emotional homage to that world. It charts 33 1/3 of New York's finest record stores through the lens of husband-and-wife photographers James and Karla Murray and the words of music journalist Hattie Lindert.

Following their acclaimed books *Store Front NYC* and *Great Bars of New York City,* the Murrays again train their cameras on the city's neighbourhood lifeblood. This time on the indie record shops that have survived, adapted and re-emerged as community hubs. Their portraits, electric exteriors glowing under neon, interiors crammed with crates and character, celebrate the custodians of musical memory: from Casa Amadeo, the Bronx's Latin music beacon since 1941, to punk mainstay Generation Records in Greenwich Village and reggae powerhouse VP Records in Queens. Lindert's essays give voice to the shopkeepers, DJs, and die-hard collectors who keep the turntables turning. The result is a city symphony of stories – each store a verse, each photo a chorus.

In a time when algorithms serve up songs without context, *Vinyl NYC* reminds us of the pleasure of place: fingertips flicking through sleeves, or spontaneous conversations between strangers united by sound. It's a gorgeous, lovingly spun tribute to New York's ongoing vinyl renaissance and to those who still believe that music sounds best when it's held in your hands.

Left: 34 Lincoln, 1990

Below: 70 Southwold, 1985

Bottom: 48 Hampole, 1993

Field Trips: Travels in Britain 1976-1993

by Berris Conolly

£35, Dewi Lewis Publishing, hardback, 120 pages, ISBN: 9781916915190

‘The best camera in the world is the one in your hand,’ said someone a little too pleased with themselves. Berris Conolly’s *Field Trips* feels like a book built entirely around that instinct. These 108 photographs, made between 1976 and 1993, were taken not on assignment but in the in-between moments: brief holidays, weekends away, pauses between larger documentary projects in Hackney and Sheffield.

The result is an unforced portrait of Britain that’s both familiar and strange. Conolly’s eye roams from coastlines to council estates, from damp fields to post-industrial hinterlands. There’s no unifying theme beyond curiosity and the book itself. A subtle coherence emerges, a sense of a nation that’s caught between the not-so-distant past and the uncertain modernity of the late 20th century.

In Wales, Conolly traces the 12th-century circular route of Gerald of Wales, following the Archbishop of Canterbury’s crusade recruitment drive. Elsewhere, he simply photographs what’s there to be seen including the beautiful, banal, and the bits in between. It’s photography as quiet noticing, where the overlooked becomes eloquent.

Conolly’s tonal control is superb. Silvery duotones give weight and texture to skies, pavements and faces. The edit, introduced by writer Travis Elborough, has a rhythm that rewards slow looking, revealing the photographer’s consistent sensitivity to light and form.

Field Trips may lack the overt drama of Conolly’s urban projects but that’s precisely its strength. It’s a record of seeing without preconception. The kind of work that reminds us why the best camera in the world is the one in your hands. In an era of high levels of visual noise, Conolly observes Britain with patience, humour and grace.

ALL IMAGES © BERRIS CONOLLY

Four seconds of perfection

The latest winners of Bird Photographer of the Year were as stunning as ever. **Jade Burrell** writes about the contest and the overall winner as we showcase our favourites

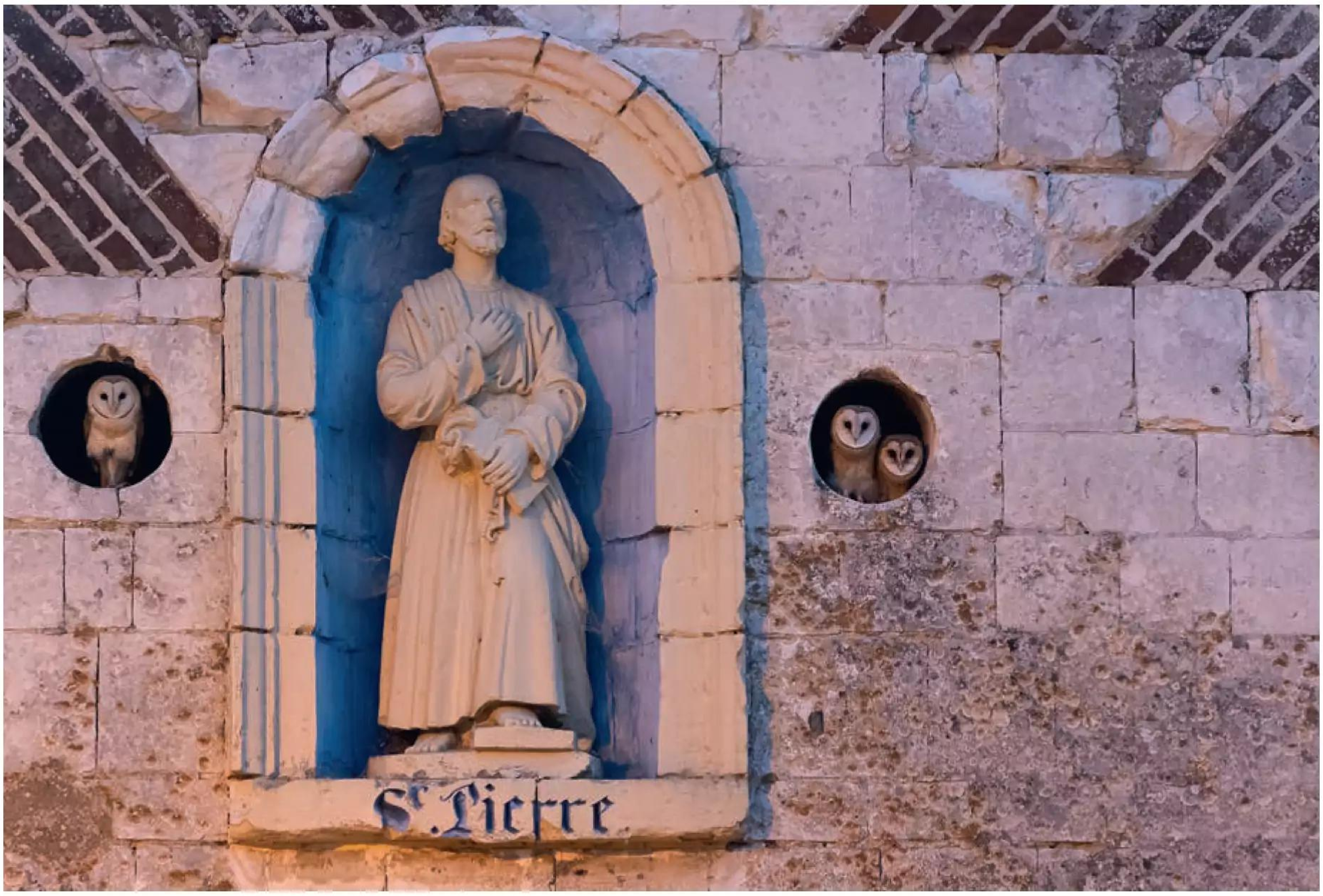
Bird Photographer of the Year (BPOTY) competition winners were officially revealed on 30 September, shining a spotlight on some of the most extraordinary avian photography from around the globe.

A decade of dazzling bird photography

Celebrating a decade of the competition since its inaugural photo contest in 2016 made this year's edition especially significant.

For the past decade, BPOTY has developed into one of the most prestigious platforms for photographers to celebrate the beauty, diversity, and wonder of birds in their natural habitats. An astonishing 33,000 entries were received, up from around 23,000 last year. Photographers embraced the opportunity to showcase their work across a diverse array of categories: from Birds in Flight and Urban Birds to Creative Perspectives and Youth submissions. There are specialised awards celebrating conservation efforts, standout portfolios and video work that captivates.

Canadian nature photographer and conservation photojournalist Liron Gertsman took top perch, landing the overall title and the Gold Award in the Birds in Flight category in a year of absolutely stunning imagery. 'The Frigatebird and the Diamond Ring', Gertsman's winning image, depicts a Magnificent Frigatebird gliding gracefully across the sky with a

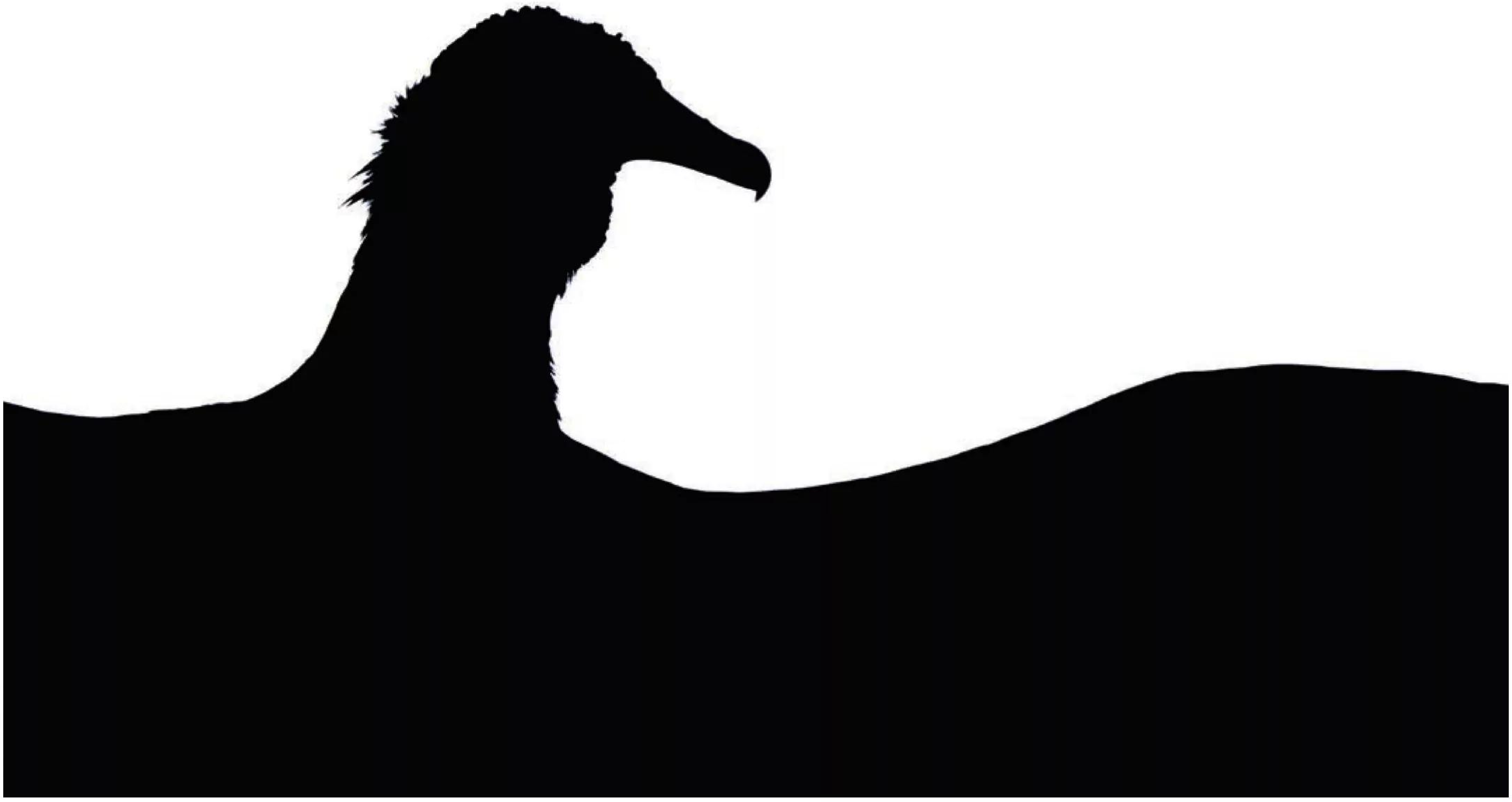


© BENOIT HENRION

Right: Bird Photographer of the Year 2025 Overall Winner and Birds In Flight – Gold Award. 'The Frigatebird and the Diamond Ring' by Liron Gertsman, Canada. Liron spent 18 months planning a shot that lasted less than five seconds, a Magnificent Frigatebird silhouetted against a total solar eclipse. The image redefined what's possible when patience meets precision

Left: Urban Birds – Bronze Award. 'Sainte Trinité' by Benoit Henrion, France

© LIRON GERTSMAN/ BIRD PHOTOGRAPHER OF THE YEAR



© TOMASZ MICHALSKI

total solar eclipse unfolding behind it. A breathtaking scene. The majesty of wildlife with a celestial phenomenon, blends an image that is both technically stunning and emotionally evocative.

Be prepared

On 8 April 2024, as the moon slid across the sun, casting a shadow over Earth, across North America millions turned their head skyward in awe at the full eclipse. Across the Atlantic, even the United Kingdom caught a glimpse of the sun partially veiled by shadow. It was a fleeting spectacle for most. For Gertsman, based in British Columbia, Canada, it was the culmination of months of planning, observation and quiet anticipation.

Far from the crowds and city lights, Gertsman sat on a small boat off the coast of Mazatlán, Mexico. He had studied the eclipse's path for 18 months, the region's weather and the flight patterns of seabirds along Mexico's Pacific coast. Arriving a week early to scout locations he searched for a stretch of sea where light, birds and timing might assemble. Months of preparation had led him to the perfect spot near the islets where seabirds gather.

Through his lens, he watched the sky darken and began taking photos. He had only 4 minutes and 20 seconds to work with.

'As the Moon uncovered the Sun's edge at the end of totality,' Gertsman says, 'I captured this Magnificent Frigatebird in front of the spectacular eclipse phase known as the "diamond ring", a moment that just lasts seconds.'

Rare moment of cosmic perfection

The diamond ring effect occurs when the sun's last sliver peeks from behind the moon. A burst of light that seems to ignite the sky like a jewel. Gertsman, in a fleeting instant, pressed the shutter. What he captured was something impossibly vast yet intimately personal. Timing, nature, and human observation in perfect alignment. The photograph epitomises patience and precision. It's a dazzling interplay of light, shadow and wildlife. A

'What Gertsman captured was impossibly vast yet intimately personal. Timing, nature, and human observation in perfect alignment'

© FRANCESCO GUFFANTI

Left: Gold Award – 15-17 Years, The Young Bird Photographer of the Year 2025. 'Minimalist Wings' by Tomasz Michalski, Poland

Right: Silver Award – Birds in the Environment. 'Structures' by Levi Fitze, Switzerland

Below: Gold Award – Bird Behaviour. 'Angel or Demon' by Francesco Guffanti, Italy

© LEVI FITZE

triumphant intersection of nature and human vision.

Often exceeding two metres, frigatebirds are remarkable for their long wingspans. They have the lowest wing loading of any bird, a measure of a bird's weight relative to its wing area. This affects its ability to soar. Using warm air currents to stay aloft, they can glide over tropical oceans for weeks. Males have glossy black feathers and bright red throat pouches, which they inflate during courtship. In Gertsman's work, the bird is presented as a silhouette, removing colour and context to focus on motion, form, and the rhythm of flight.

What Gertsman's dedication to being present for that singular moment reflects, is a deeper truth about what BPOTY celebrates: photographs that display technical mastery, bear witness to the natural world and drive home our responsibility to protect it.

More winners, more wonder

Italy's Francesco Guffanti took the Bird Behaviour Gold Award with 'Angel or Demon', an image that captures the ambiguous nature of avian expression. Viewers are invited to question their interpretations. The photograph captures a bird in a moment so precisely timed that it blurs the line between threatening and ethereal. It challenges our tendency to project human emotions onto the natural world.

BPOTY has become known for its inclusivity, welcoming entries from professionals, hobbyists and first-time photographers. Entries are supplied on the latest equipment or a smartphone. Kit matters but what matters most is the vision, making it one of the world's most celebrated competitions. Collectively the entries not only capture the beauty of birds and tell the stories of our planet and the fragile ecosystems birds depend on.

In addition to the celebration of stunning imagery, BPOTY highlights the vital connection between art and advocacy. Each photograph showcases technical skill, creative vision and tells a story about the challenges birds face in a rapidly changing world. This unwavering commitment to using photography as a force for awareness and action is what sets the competition apart.

Beyond beauty: conservation at its core

At the very heart of BPOTY's mission is conservation. This year, the competition donated more than £5,000 to its partner charity, Birds on the Brink, which provides vital funds to grass-roots projects protecting birdlife and habitats around the world. Included in these initiatives is reducing seabird bycatch in fisheries, safeguarding nesting sites and raising awareness of endangered species.

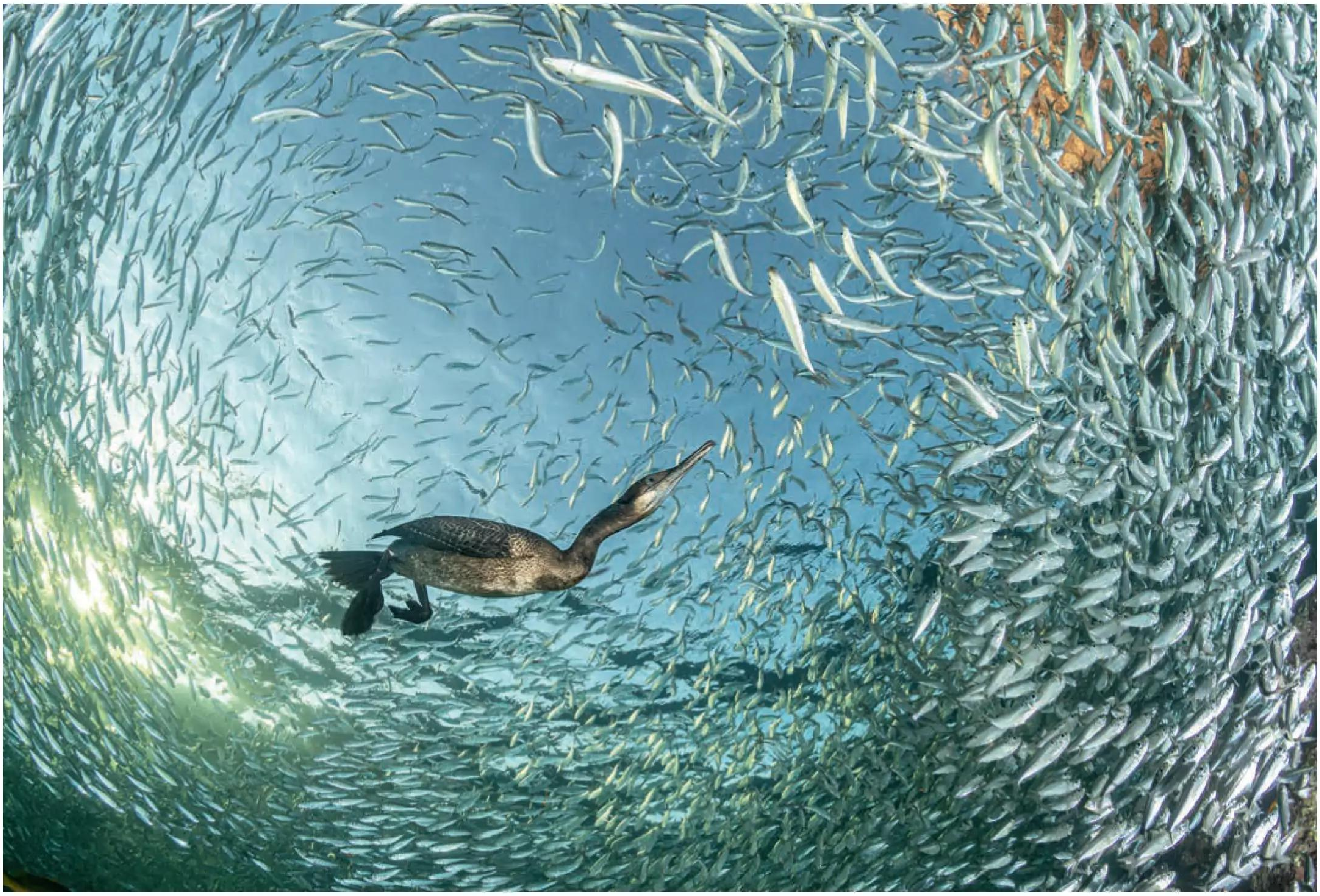
Since its founding, BPOTY has raised more than £10,000 for groups such as the British Trust for Ornithology, the World Land Trust, and the Bermuda Audubon Society. The message the competition delivers is clear: if bird populations decline, the art of bird photography will disappear with them.

Photography as a force for change

What the organisers believe, is that photography has the power to change perspectives and inspire meaningful action. Stunning images can stop people in their tracks. It can encourage them to see the world and their place within it in a new way. At its best, a photograph can awaken empathy, spark curiosity and bring environmental challenges into focus. A single frame can capture the breathtaking beauty of a species and the fragile balance that sustains it. What we are reminded of is that wonder and vulnerability are inseparable parts of the natural world.

All the winning images are showcased in a beautiful hardback coffee-table book, *Bird Photographer of the Year: Collection 10*, published by Princeton University Press. Copies are available for purchase on the BPOTY website. Priced at £35, this 10th edition features more than 250 of the very best images, complemented by a foreword from renowned naturalist and presenter Nigel Marven. **AP**

The 2026 competition is now open for entries, and photographers of all experience levels are invited to submit their best bird photos. See all the 2025 winners and more information at **www.birdpoty.com**



Gold Award – Birds in the Environment. 'Feasting at Sunset' by Franco Banfi, Switzerland

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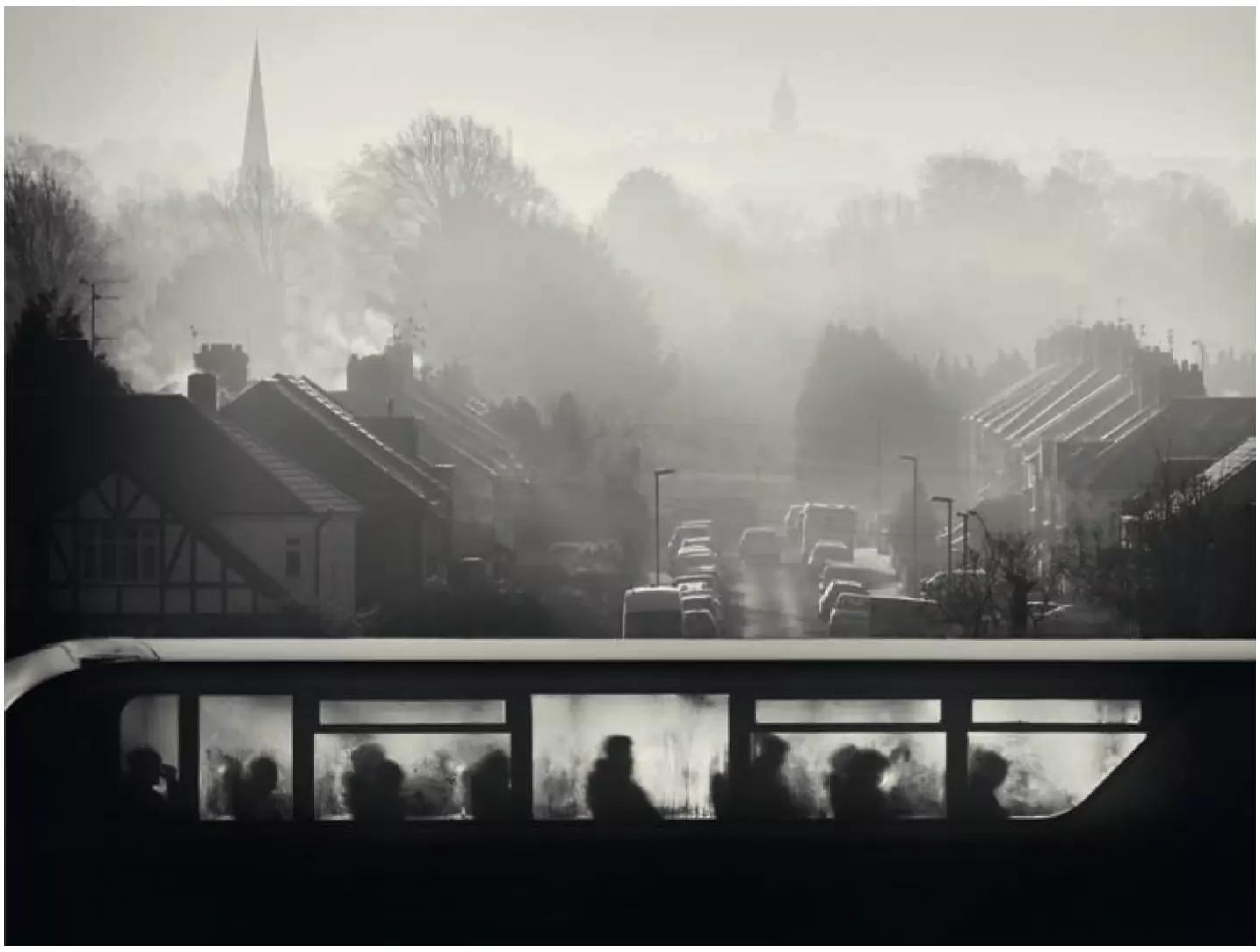
APOY Inspiration

If you're planning to enter our **Urban Life** round, which launches next week, take these tips from four of last year's top ten photographers

Rachel Domleo, Bristol

Bus: Canon PowerShot G3X, 220mm, 1/640sec at f/7.1, ISO 125.
Background: Canon PowerShot G3X, 122mm, 1/2000sec at f/7.1, ISO 125

Rachel was awarded second spot for her skilled composite shot in last year's category. The judges said: 'Rachel has created an impressive and extremely sensitive composite here, with the bus and the backdrop working in perfect harmony, and combining to make an atmospheric whole. The monochrome conversion is also skilfully achieved.'



Rachel says: 'As with many of my photos, this image was not really planned but evolved in post processing.

'I set off early one January morning as there was a promise of frost and mist in the weather forecast. There is a great viewpoint over the city of Bristol within walking distance so I headed off full of anticipation. The mist did not materialise but there was a lovely haze, so I took a number of shots of the surrounding area. I then noticed buses going down the M32 to the city centre. They were backlit, highlighting the silhouettes of the commuters, who were beautifully abstracted by the condensation. I zoomed in and took a number of images as the buses went past.

'Later in the day I reviewed the images but didn't have one single image that I felt worked really well, so to create a more impactful image I decided to take one streetscape and one of the bus and blend them using Affinity Photo. This created a much stronger narrative and vastly improved the composition, leaving the viewer to wonder what sort of day lay ahead for the strangers on the bus.

'The final image was very monochromatic, so I decided to convert it to black & white. I also removed distracting advertisements from the bus.'

Tommaso Carrara, Paris, France

Leica Q3, 28mm, 1/125sec at f/8, ISO 200

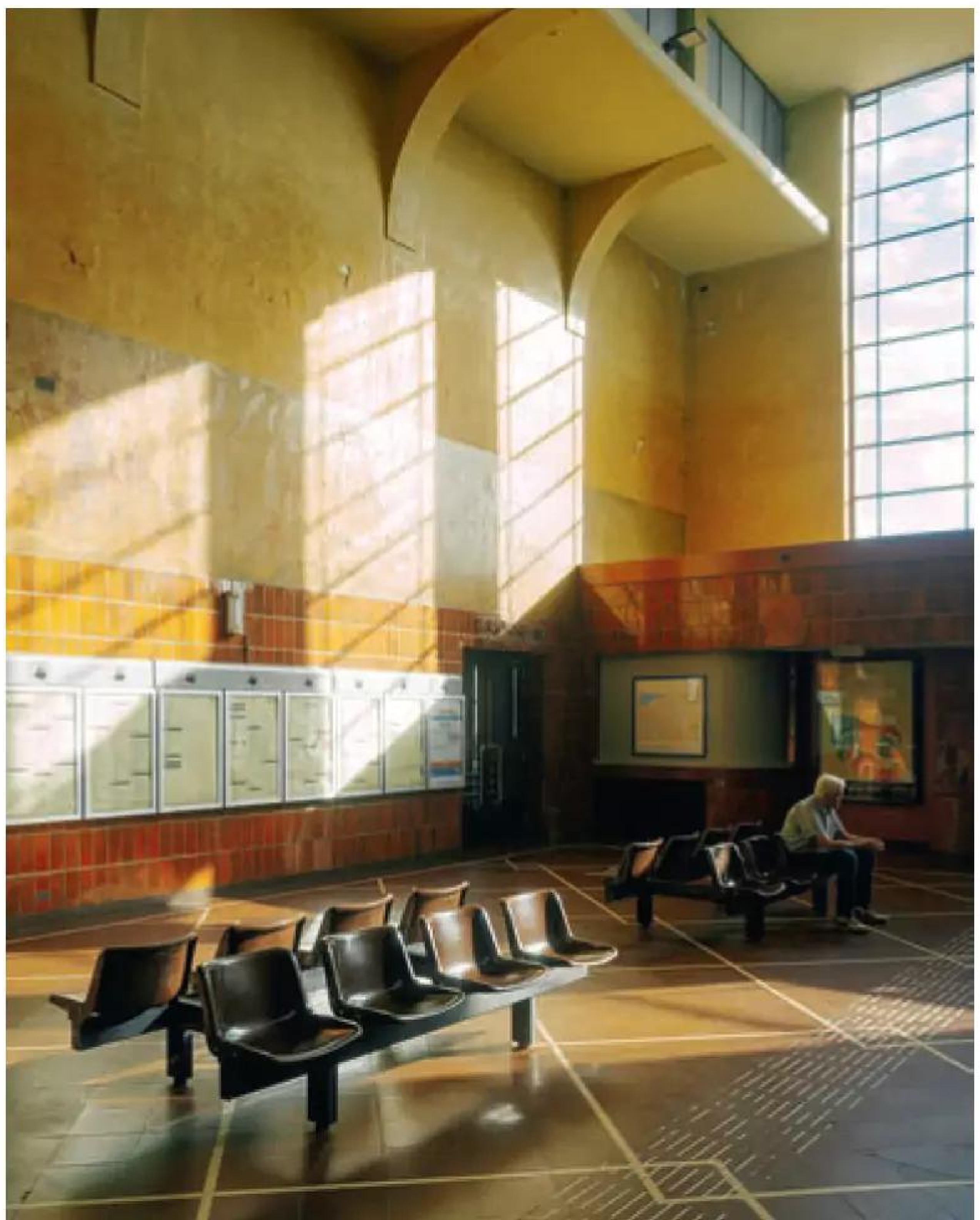
The winner of 2022's APOY, Tommaso came ninth in Urban Life last year with a typically atmospheric scene. The judges said: 'In Tommaso's image, the light plays a leading role. The way it interacts with the lines, shapes and forms, and the seated man, is absolutely glorious.'

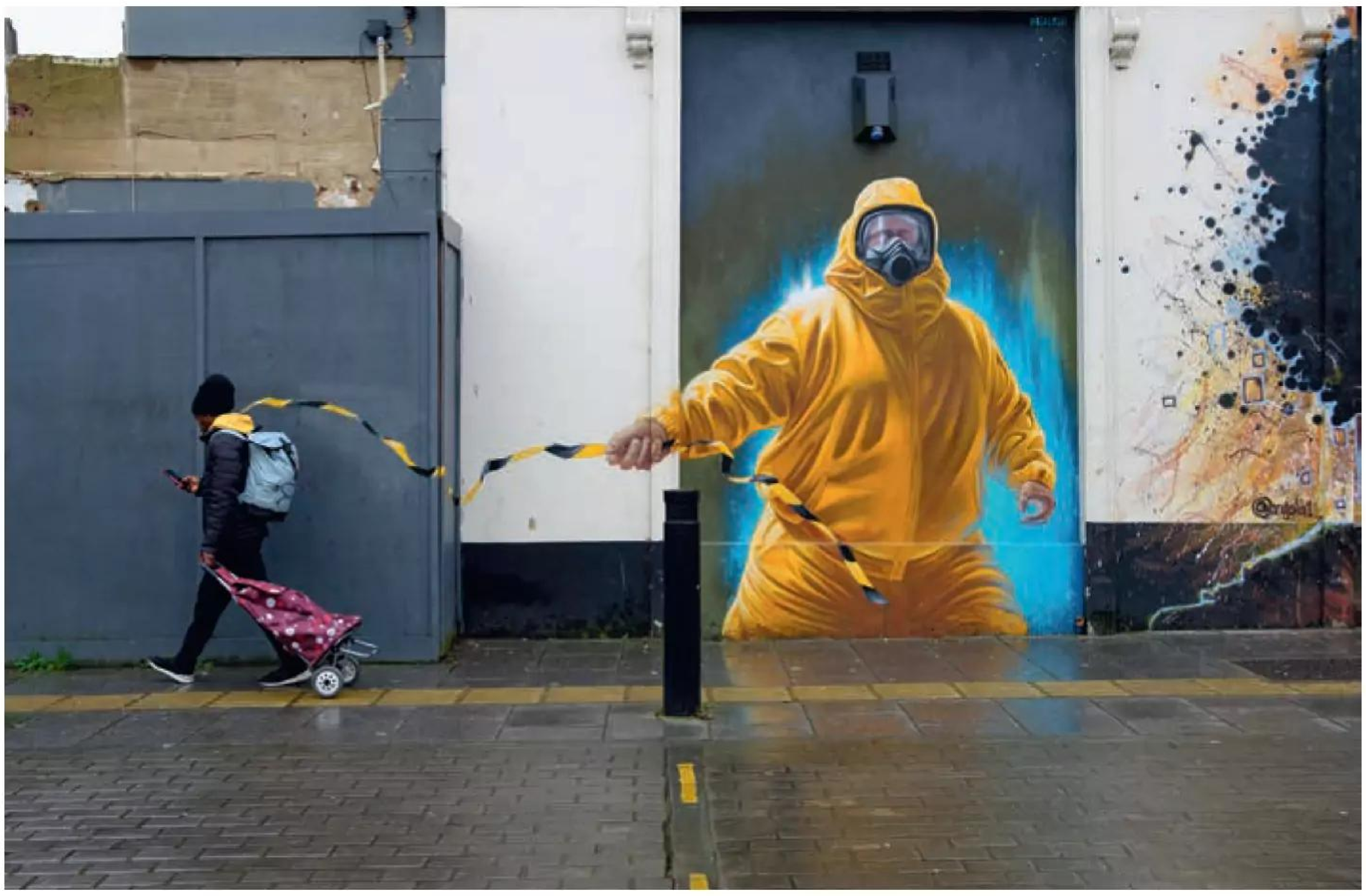
Tommaso says: 'I arrived at Bruges station around 10am, coming from Ostend, where I had spent a few days. As I entered the station hall, I was immediately drawn to the way the light filled the space – soft, golden, and precise, carving out shapes and reflections on the tiled floor and walls.

'I stayed there, absorbed by the geometry of the scene – the repetition of the benches, the grid of windows, the gentle contrast between light and shadow. It felt like a stage waiting for something subtle to unfold. After a while, an elderly man sat down, a can of Coca-Cola in his hand. He seemed lost in thought, distant yet perfectly part of the space around him.

'I photographed quietly, allowing the scene to breathe. What fascinated me was not just the architecture or the light, but the sense of solitude – a quiet coexistence between human presence and environment.

'For me, this image is about observation and stillness, about finding meaning in the ordinary. It's a reminder that beauty often lies in the pauses – in those moments when nothing extraordinary happens, yet everything feels suspended in perfect balance.'





Daniel Goody, Chelmsford

Fujifilm X-T2, 23mm, 1/500sec at f/5.6, ISO 800

Daniel won the Urban Life category in 2024 with his immaculately timed shot. The judges said: 'His patience and timing are laudable, and while luck plays a part, the image's success is down to Daniel's observational skills and anticipation.'

Daniel says: 'This photograph was made in Southend-on-Sea early last year. Each summer, Southend hosts the Southend City Jam, an international street art festival featuring artists from around the world who take over the city with their spray cans. For someone who likes street and urban photography this event is a joy to document.

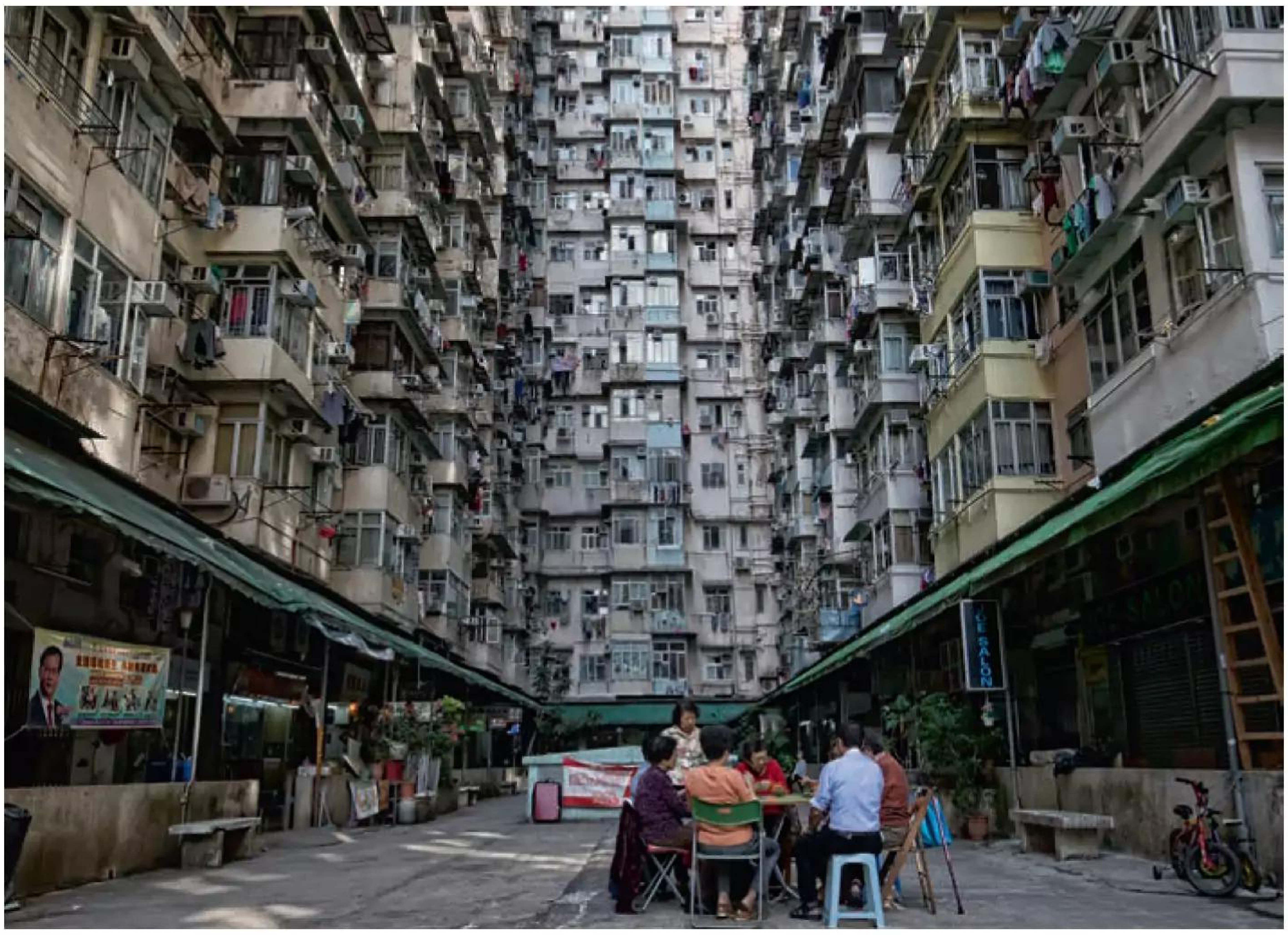
'I stumbled upon this striking mural depicting a figure in a yellow hazmat suit, with the yellow and black caution tape extending across the wall. I knew immediately how I wanted to shoot this scene. So, I worked out my framing and composition and waited approximately 15 minutes for the right subject to walk through. My other main challenge was the timing, but after a few attempts I eventually got this shot where the alignment of the tape meets with the subject's movement, creating an illusion that blends the painted world with reality.

'The wet pavement also worked in my favour as it reflects the colours, creating a contrast between a dull urban environment and the vibrancy of the artwork.'

Paul Farina, Plymouth

Canon EOS 5D Mark IV, 16-35mm at 20mm, 1/400sec at f/10, ISO 1600

Paul's impressive image of an urban Hong Kong scene came third in 2024. The judges said: 'The ultra-wide focal length is absolutely the right choice and the slight distance from the socialising group in this Hong Kong scene helps place them in context. Paul has done a great job of remaining "invisible".'



Paul says: 'Montane Mansion (or Quarry Road Flats, as this location is often named) is a very popular Instagrammable photo spot in Hong Kong, and one that was on my hit list during a visit there. When you arrive at the location you have to enter through a covered step-way that leads you up to the main concourse between the buildings in the background. Even though I arrived early, people were already positioning themselves to get the best photo with the buildings in the background. These were mostly phone users, but they do show a lack of respect for the residents, climbing on the structures in the centre of the concourse to obtain a more fashionable photo – where the photographer keeps low and shoots up to the subject. On this particular morning, this created a reaction from the local residents, and everyone was asked to leave. I was yet to take a photo. Not to be outdone, I went away and had a coffee in a local cafe, with a plan to return when I hoped things had quietened down. After about half an hour, I returned to the steps leading up to the main area and very quietly went up and peered over. On seeing the locals relaxing with a game of cards, I moved down the steps and prepared my camera settings. Fingers crossed, I crept back up to the top of the stairs again, and without disturbing anyone, took a few shots and left them in peace.'

To enter this year's APOY and be in with the chance of winning a share of £26,000 worth of prizes, visit **www.amateurphotographer.com/apoy**

© BEN THOUARD

Irys: a new photo app made by photographers

When Instagram introduced video, many photographers felt sidelined. So street pro Alan Schaller decided to build his own app and created Irys, that puts photographers and still images back in the limelight. He talks to **Benedict Brain** about building a new photographers' place online

Street shooting guru Alan Schaller has a gruelling schedule; he's in Tokyo for the launch of three exhibitions of his work, a couple of photo shoots, oh, and he's just about to launch a new photo app. Schaller seems surprisingly calm and unfazed by his demanding schedule as he talks to me via video call from his Tokyo hotel room. 'It is amazing here,' he says of Japan. 'I love the simplicity and the minimalism.'

Schaller is known and recognised for his striking street photographs, mainly shot in his signature gritty black & white style. The work has earned him a massive online audience and a busy exhibition calendar. He slowly migrated from a hobbyist street shooter to a full-time working pro.

SPi collective

His big online audience played an key role in this transition, but he was not a day-one Instagram user. He joined in 2015 as co-founder of the SPi collective (Street Photography International) with a view to showcasing street photography talent from around the world. Tens of thousands of submissions turned SPi into a huge community account on Instagram boasting an impressive 1.7 million followers.

'I realised a lot of people do not want to be professional photographers,' he says. 'They want to be recognised, to feel seen, to engage.' But when Instagram pivoted to short-form video, the context for still images changed. 'If you look at their [Meta] share price, they made the right call. But a lot of photographers felt their work had helped build the platform, only for the platform to move on.'

Rather than complain, Schaller decided to build his own app. 'I woke up one day and thought, I am upset with how things are panning out. Why should I expect them to change? They do not owe us anything.' He continues, 'I think it is time for a change. Time for something that is built by people from the photography world, for the photography world.'

Why now, and what problem is Irys meant to solve?

Schaller's path into tech began during the pandemic as Instagram's video push accelerated. He had already proved that curation could open doors when SPi became a destination for street work. He had also seen the status anxiety that numbers can bring.

'Numbers became a proxy for merit,' he says. 'I do not want to be selected because of a following. I want to be selected because the work stands up. So we designed Irys to lower that pressure.' There are no visible follower totals on profiles. You can see who follows whom, but the tally does not sit above the work like a scoreboard. 'When you go out to a gallery, you don't ask how many people have seen the print today,' he says. 'You look at the picture.'

He also wants a space where photography means photography. 'We are building protections against AI content. We will not allow generative images. We are adding screenshot deterrence and controlled sharing so people can amplify work with permission.' He is clear that the stance is practical rather than tribal. The aim is to preserve a photo-first culture and to keep photographers' files and data safe.

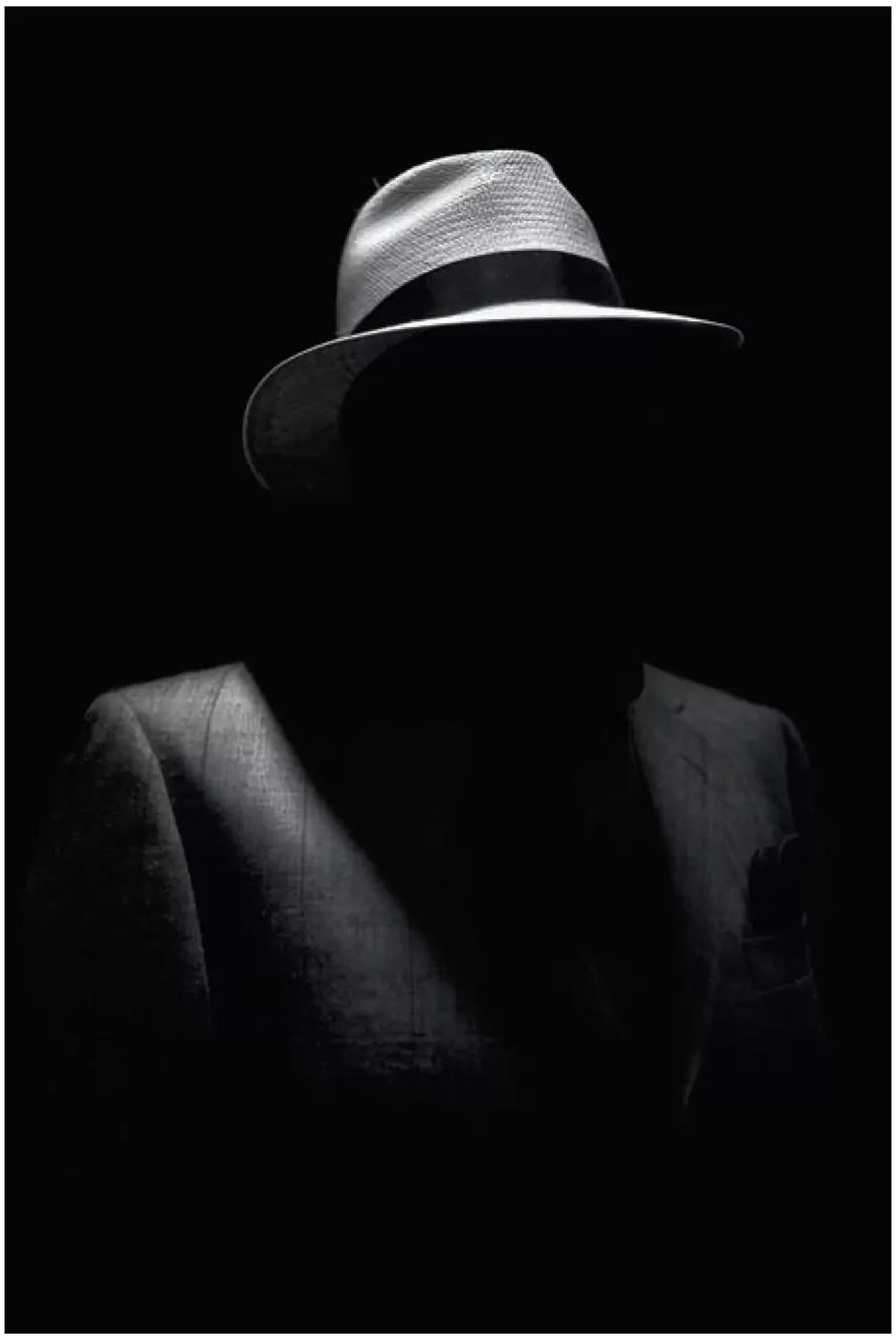
Integrity

Moderation is tuned for an arts platform. 'Fine-art nudity is allowed in context,' he says. 'Freedom of expression is important, but not when it breaches the terms. We have written policy and enforcement with proper legal advice.' Then he adds the unromantic truth. 'It is not like setting up a lemonade stall. You need GDPR compliance, security and real moderation.'

From launch, Irys supports high-resolution stills and preserves image integrity. Free accounts get generous uploads. The paid tier unlocks maximum file sizes, with a cap moving toward 50MB per image. Curation is human. Editors and invited experts highlight work in themed selections, and users can organise their own pictures into collections.

Groups sit at the heart of the Irys community. 'I have already started a street photography group,' Schaller says. 'We have added announcement boards so you can post, for example, a photowalk plan. Meet here. Bring a 35mm. That kind of thing.' The point is not only to scroll. It is to meet and make work.

The roadmap is practical. Shared collections so that multiple photographers can contribute to one set. Private and password-protected collections for client proofing, with comments and approvals in one place. Private groups for commissions, workshops or brand cohorts. 'You can set up a workshop group and have people upload their results in high res. Leaders like Phil Penman are already doing this.'


© ALAN SCHALLER

Opposite: Irys pledges to respect the still image © Ben Thouard

Above: Schaller believes Irys is the home that photography deserves ©Alan Schaller

We are not going to sell data

Irys is also setting rules around identity. 'Brands will be verified,' he confirms. 'We will not let people use logos they do not own.' He is equally frank about data and ads. 'We are not going to sell data and we are not going to serve third-party adverts,' he asserts. 'People have been through enough of that.'

Funding matters. 'You cannot attract partners or protect users without doing this properly. Hosting large files is far cheaper than a decade ago, but it still costs money. So does moderation, accessibility, privacy and legal. We have invested in that from day one.'

The first working build went to a waitlist of some 20,000 people, with several thousand early users testing ahead of launch. 'We wanted to stabilise for hundreds of thousands of users before opening the doors.' The choice to support big files is not just a matter of being purist – it sets up plans around print fulfilment and publishing. 'We plan one-button print ordering through approved partners. You will tag images as for sale, set sizes and prices, and the system will handle fulfilment.'

Schaller keeps returning to the same idea. 'You do the photography,' he says. 'We will do the rest.' If you want a feed that respects still images, you will find one here. 'A free account gets a lot. High-quality uploads, collections, groups and unlimited viewing.' The paid tier, about £5 a month with an annual discount, unlocks maximum file sizes and pro-leaning tools. 'We need a percentage of users to subscribe so we can pay for servers, support, moderation and the team. In return, you get no ads and no data sales.'

Practical gains

The practical gains are obvious. A photo editor can browse curated work and targeted groups, rather than trawling a generalist feed. A workshop leader can create a private group, share briefs and gather results in one place. A commercial client can approve a protected collection instead of juggling file-transfer links that expire. 'We are building targeted features because we are not trying to serve everyone,' Schaller tells me. 'We are building for people who love photography.'

Discovery is designed to favour quality. 'We are prioritising talent over numbers. Editors and brand partners tell us they want a more precise way to find photographers. We can give them that.' The company is already lining up partnerships with camera makers, cultural institutions, publishers and galleries to introduce the app to their audiences. 'We will announce the first wave after launch.'

Growth will come through partnerships and culture rather than pure performance spend. 'We are bringing the community we already have, but we are also working with brands and institutions who want to support photography in a more focused way,' he explains. He is also building an ecosystem around the app: a print magazine, a publishing

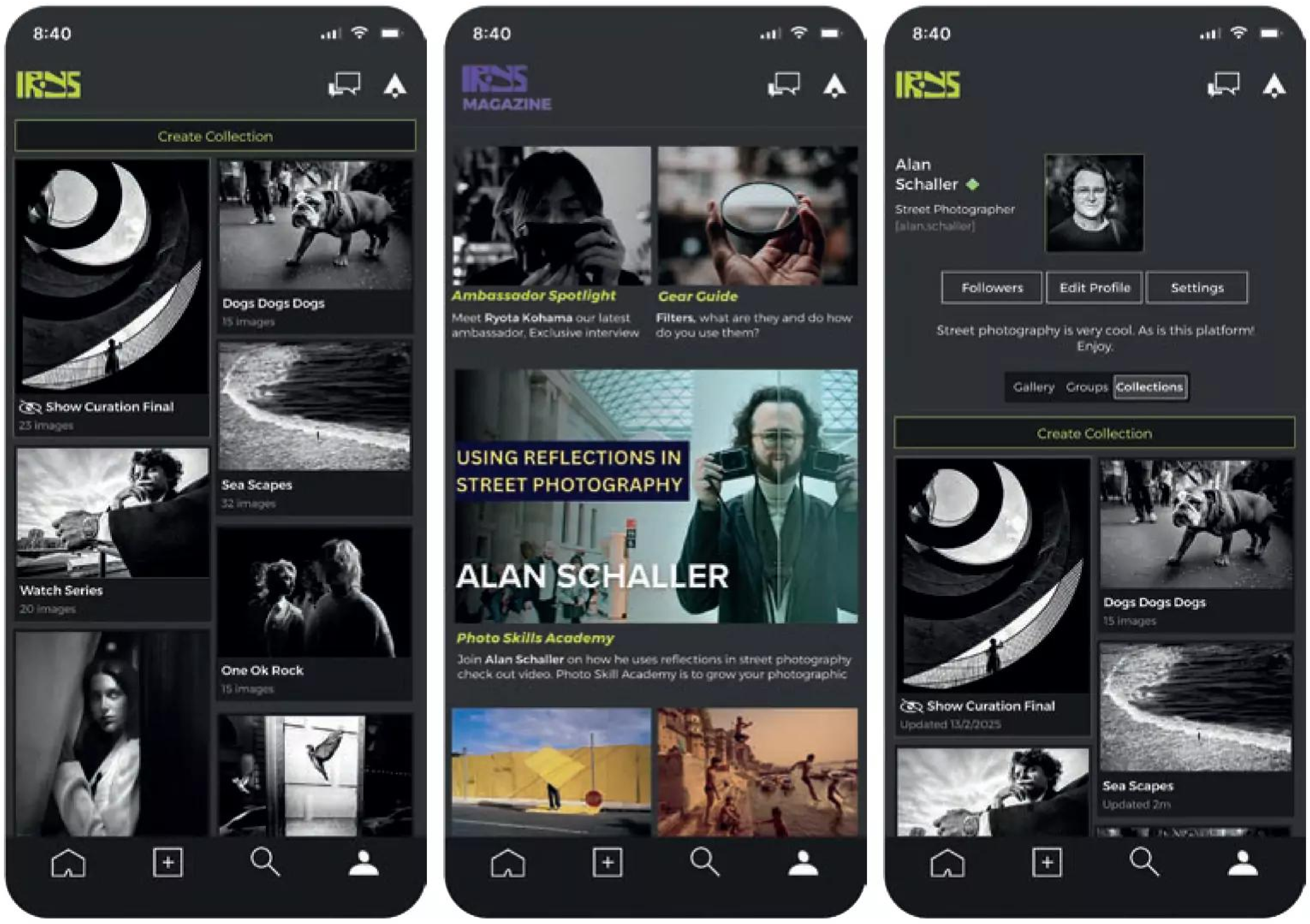
© JESSE MARLOW

© AVANI RAI

Above: Irys prefers to look at the picture, not the number of followers. Image © Jesse Marlow

Left: When Instagram introduced video, photographers felt sidelined. Image © Avani Rai

Below: Irys has shared collections so multiple photographers can contribute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Alan Schaller
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Followers
Edit Profile
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Gallery
Groups
Collections
Create Collection
Show Curation Final
Updated 13/2/2025
Dogs Dogs Dogs
15 images
Sea Scapes
Updated 2m

Meet **Ryota Kohama** our latest ambassador. Exclusive interview

Filters, what are they and do how do you use them?

Join **Alan Schaller** on how he uses reflections in street photography check out video. Photo Skill Academy is to grow your photographic

Street photography is very cool. As is this platform! Enjoy.

© JOSH EDGOOSE

© ANNA DEVÍS AND DANIEL RUEDA

© ALAN SCHALLER

This page from top left:

Street photographers Josh Edgoose, Anna Devis and Daniel Rueda, Sarmistha Bera and Alan Schaller, known for his gritty black & white style

© SARMISTHA BERA

arm, an agency that centres the work rather than the social reach, real-world exhibitions and events, and a foundation to fund deserving projects. 'The industry does not need fixing. It needs support, and a place where it can thrive without the pressure of unrelated trends.'

Can it compete with Meta?

Schaller doesn't hesitate: 'I do not see us taking on Meta. We are complementary.' The analogy is simple. Independent coffee does not need to be Starbucks to be successful. It needs to be good and to serve the people who want it. 'Meta builds for everyone,' he continues. 'We are building for a specific culture. That means we can ignore trends that do not serve still photography and adopt features that do.'

The bigger picture

The photo world has been squeezed by contracting publishers and closed galleries, even as more people take pictures than ever. Film is back. Photobooks still matter. Brands of every kind rely on photography. The gap is a digital home that treats pictures as pictures, not as bait for a video feed. Irys is not alone in trying to close that gap, but the combination of a photography-first spec, funded engineering, clear governance and a founder with global reach is unusual.

Schaller does not claim to have reinvented the wheel: 'A social platform that shares photographs is not new. What is new is the intent and the focus. We are committed to photographers. We are not going to pivot away from them.' If he delivers on that simple promise, a lot of photographers will breathe a little easier every time they open the app.

Irys launched recently (October 2025) on the App Store and Google Play. Early access is now opening to all. Free membership is available, with a subscription for additional benefits. 'The world has changed,' Schaller says. 'Photography has changed. It deserves a home that is built for it.' AP

My other half – why Fujifilm's X Half is such creative fun

Deputy Editor **Geoff Harris** shares the pleasures – and quirky charms – of the unique Fujifilm X Half camera

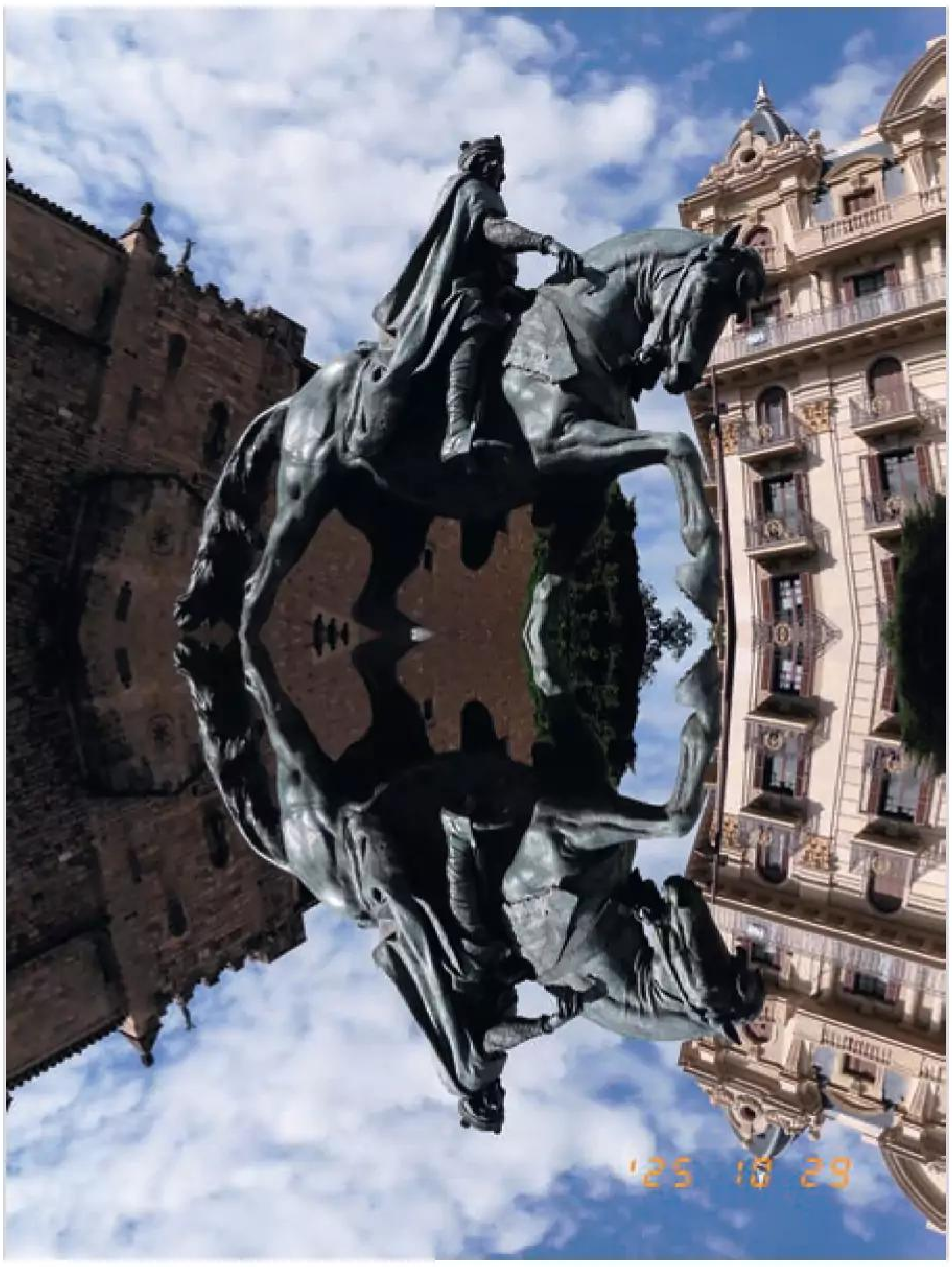
Very few 'bad' or even average cameras come out from the big makers these days, but there are not many cameras you would describe as genuinely unique and consistently fun to use. I've found Fujifilm's ground-breaking X Half to be one such camera, though, as it combines the simple joys of film photography with the conveniences of digital.

In essence, the X Half is a digital half-frame camera, based on the idea of shooting everything in vertical format with a 3:4 aspect-ratio. This is also an ideal ratio for sharing your images on social media.

Furthermore, not only does the X Half include Fujifilm's unique and much-loved film simulations, there is also a Film Camera Mode that enables you to shoot a 'digital roll' of up to 72 exposures.

When I first got the Fujifilm X Half, the first things I noticed were its compact dimensions and light weight. It weighs just 240g including battery and SD card, and is just 106 x 64 x 30mm, so is ideal for travel or a day out.

Above: The X Half is so light and compact that you hardly notice it's there



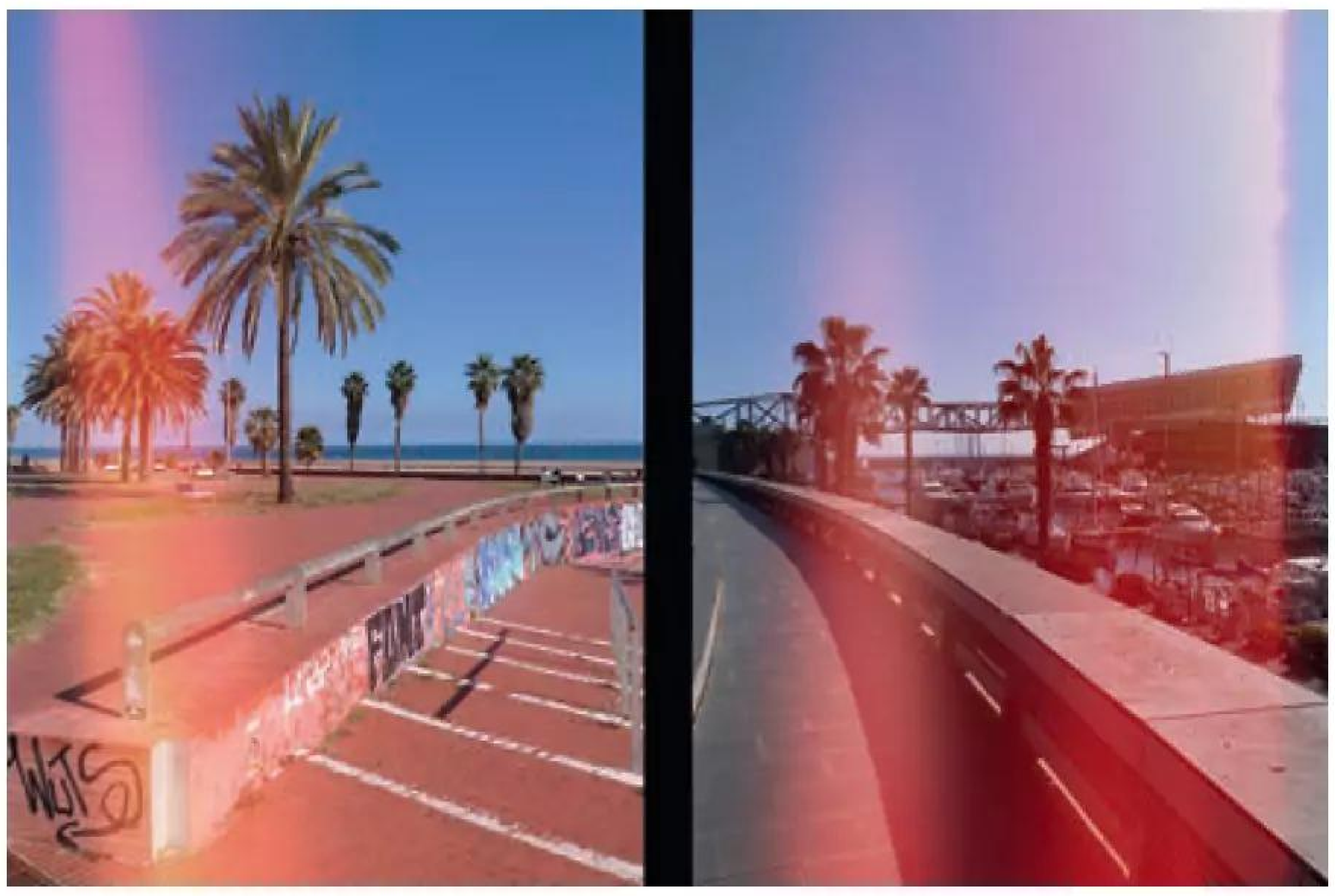
Left: Get the subject right and Mirror can be a very interesting filter to try

Fun with filters

The film-inspired Filter mode is a good place to start with the Fujifilm X Half, giving you a big palette of creative effects. I particularly enjoyed using Light Leak, which was perfect for a sunny lunchtime walk around Barcelona's beaches. With Light Leak, the results look different each time, which makes it a lot of fun to use – but the effect is surprisingly realistic. Always eager to find a fresh creative take on popular destinations, I really enjoyed using the Mirror filter in central Barcelona, too.

Fisheye recreates classic fisheye effects – you need to choose the subject carefully but the effort is worth it. You are spoilt for choice with the X Half's filters: I often used the same ones but your favourites might be different.

Another cool creative effect that's made easy with the X Half is what the company calls '2IN1', aka a diptych or a picture composed of two parts. You can do this as you take the pictures with the film rewind lever (more on this later), but I found it easier to combine pictures afterwards using the X Half app for iOS and Android.

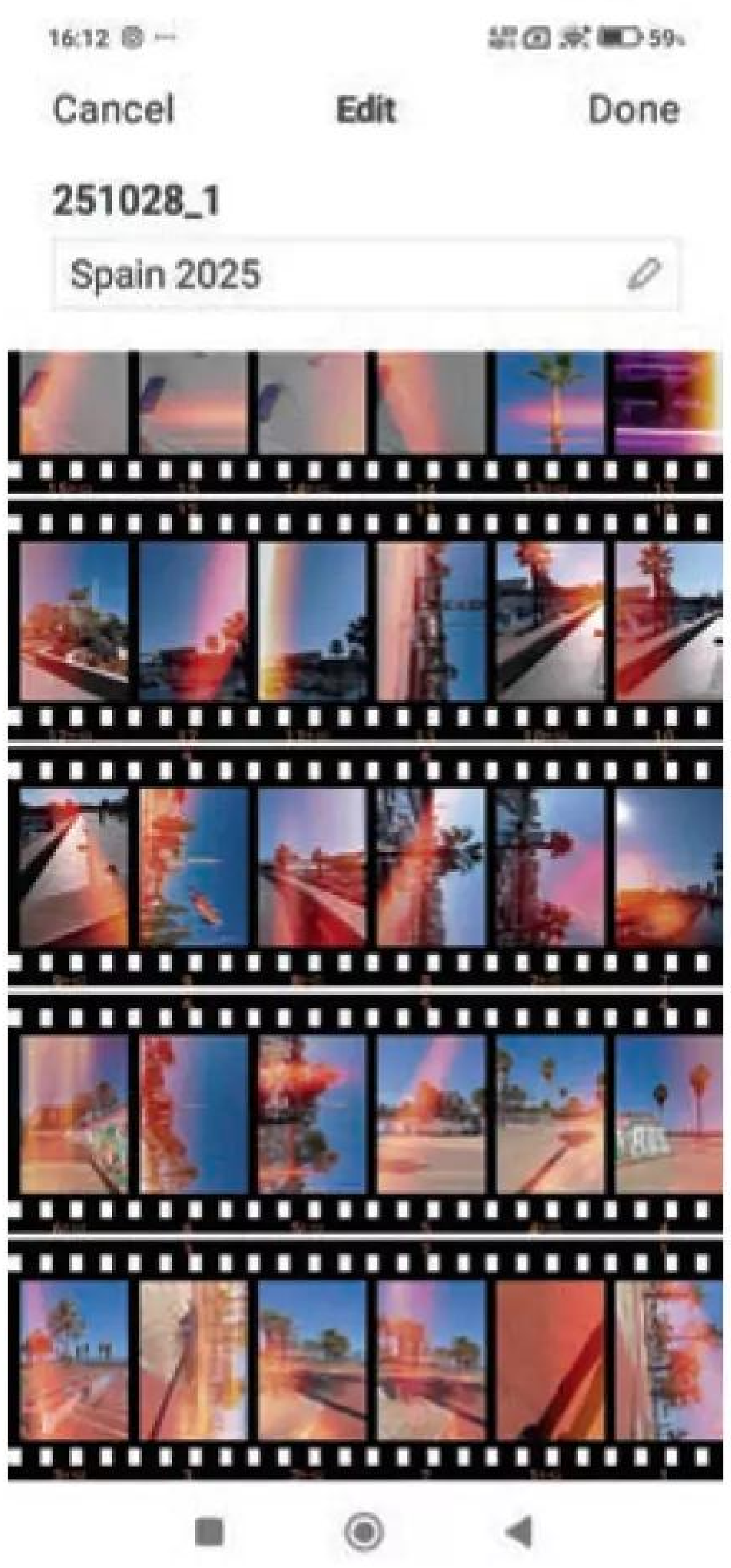


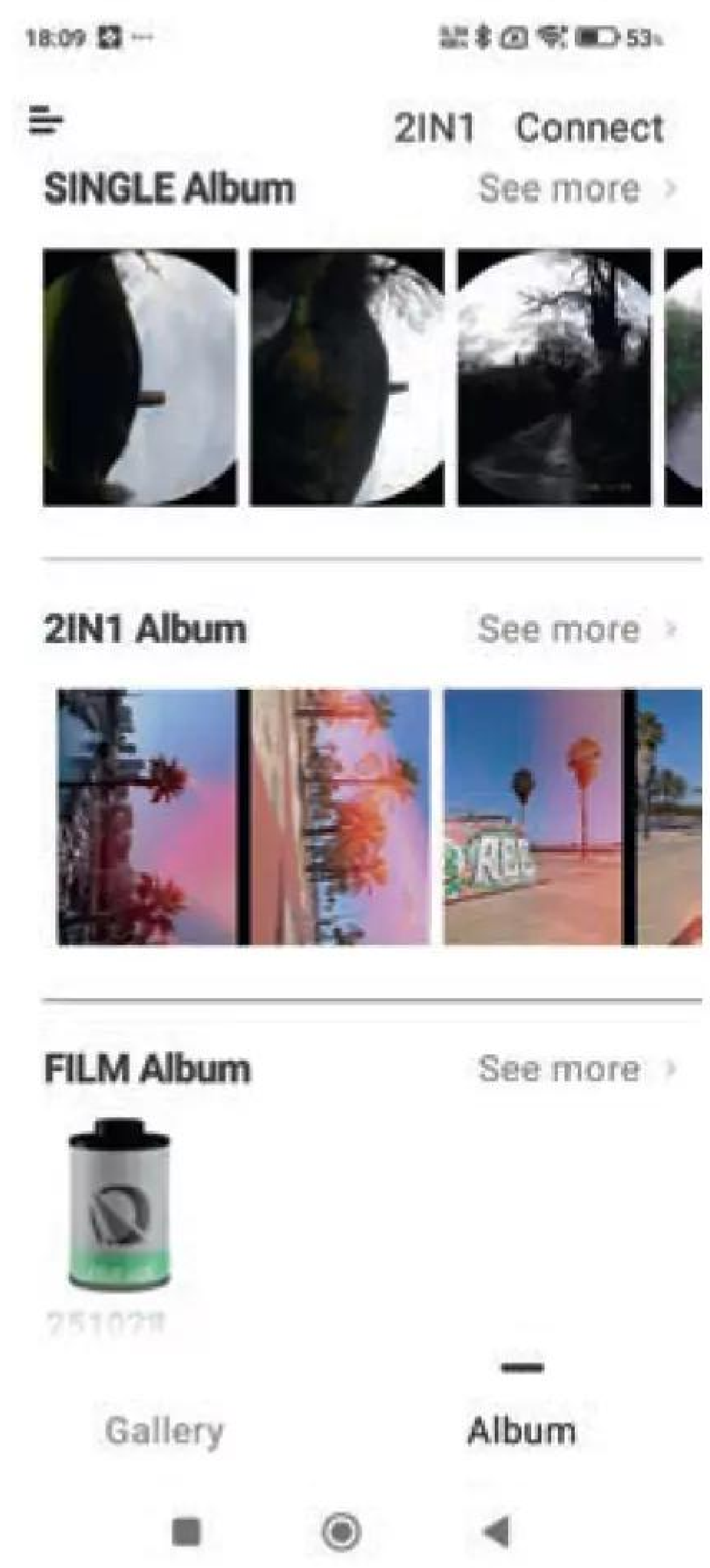
Right: A 2IN1 'diptych' with the Light Leak filter applied

Left: Classic Chrome is ideal for adding atmosphere

Right: Here the contact sheet shows images I have taken as part of a 36-exposure 'roll,' with the Light Leak filter applied

Far right: The X Half app interface, giving access to individual images, images on the film roll, and the 2IN1 edits





Film simulations present and correct

As well as filters, the Fujifilm X Half comes with all of the firm's most popular film simulations – Provia, Velvia, Astia, Classic Chrome, Reala Ace, Classic Neg, Nostalgic Neg, Eterna, Acros (for black & white) and Sepia.

As with the filters, you will soon find your favourites. I love the rich, punchy landscape and urban shots you get with Velvia, for instance, while Acros is ideal for moody black & white street scenes or for portraits. Classic Chrome is a winner for evocative travel images too.

An authentic film camera experience

Filters and easy access to film simulations are only part of the story, however, as I soon discovered. With the Film Camera Mode, you can use the Fujifilm X Half like a film camera, but with the convenience of digital – and none of the cost of buying and developing film.

First, select one of Fujifilm's acclaimed film simulation modes (or a filter, as discussed before), and choose the number of exposures – 36, 54 or 72. You also need to choose between Auto exposure, or getting more manual control with Aperture Priority.

Unlike film cameras, the X Half will also adjust the ISO (light sensitivity) as you go along, neatly sidestepping one of the biggest technological drawbacks of analogue photography.

Second, start shooting, but you need to remember to 'wind on' with the film rewind lever in order to take the next shot. A frame counter shows how many exposures are left in the roll, and you can choose to have the date printed on your images (another nice retro option).

Once you have shot the required number of exposures – note you can finish the roll early by double tapping on the rear screen – you 'develop' them with the X Half phone app for iOS and Android. As the app connects to your phone via Bluetooth, it's a quick and easy process.

With your images copied over to the app, you can view them in an attractive contact sheet, share them with the world on social media, or save them out for further editing using third-party tools.

Final thoughts: happy it's Half time

I found the Fujifilm X Half great fun to use, and a refreshing change from many of today's very complicated cameras, but it's certainly not dumbed down. The filters and film simulations give you a seemingly endless choice of creative possibilities, while switching to film camera mode evokes the pleasures of using an analogue camera, with none of the faff or expense.

The X Half isn't designed as a camera for pixel-peepers – you can't shoot raw, for example – but I found that this took me back to a more authentic and enjoyable photographic experience, rather than spending hours obsessing about fine detail on a PC screen.

Left: Using the X Half was an enjoyable and authentic photographic experience

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Rated Excellent
based on over 70,000 reviews

Capture the magic

Unwrap your moments

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TG-7
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SECOND-HAND CLASSIC

Nikon D850

Well-tailored for many subjects and situations, the Nikon D850 is one of the finest DSLRs ever made

Eight years have passed since Nikon released its successor to the D810, and the D850 is well worth revisiting when you consider just how much it offers for the money on today's used market. Paired with a superb 45.7MP back-illuminated sensor is Nikon's EXPEED 5 image processor that enables up to 9fps shooting with the optional battery grip and EN-EL18 battery, or 7fps without. There's expanded ISO shooting between 32 and 102,400, a 51-frame raw buffer, twin card slots (XQD and SD), an advanced 153-point AF system lifted from Nikon's D5, as well as 4K video at 30fps using the full width of the sensor. As you'd expect, it feels very much a pro-spec camera with a highly robust, weather-sealed magnesium alloy body. There's also a tilting 2.36m-dot LCD screen, optical viewfinder and built-in wireless connectivity.

What we said

- 'Nikon has made one of the most versatile DSLRs around'
- 'Autofocus is insanely accurate and responsive, even when challenged with the fastest subjects in poor light'
- 'ISO 3200 and ISO 6400 are perfectly usable, and I wouldn't fear pushing to ISO 12,800 with some post processing noise reduction'
- 'It's one of the most comfortable pro DSLRs we've used over a prolonged spell of shooting.'

How it fares today

Though bulkier, heavier and slower than Nikon's latest Z-series mirrorless cameras, the D850's image quality, particularly the detail it resolves, still stands up very well today. Its AF system is starting to show its age, but battery life remains a real strength for prolonged shooting and there's no shortage of excellent new or used F-mount lenses to pair it with.

What to pay

There's no shortage of used D850's available, with many photographers having switched or transitioned over to mirrorless. An excellent-condition example with a shutter count around the 50k frame mark will set you back around £1,229, however it is possible to find good-quality examples with signs of cosmetic wear for similar money with lower 15-20k shutter counts.

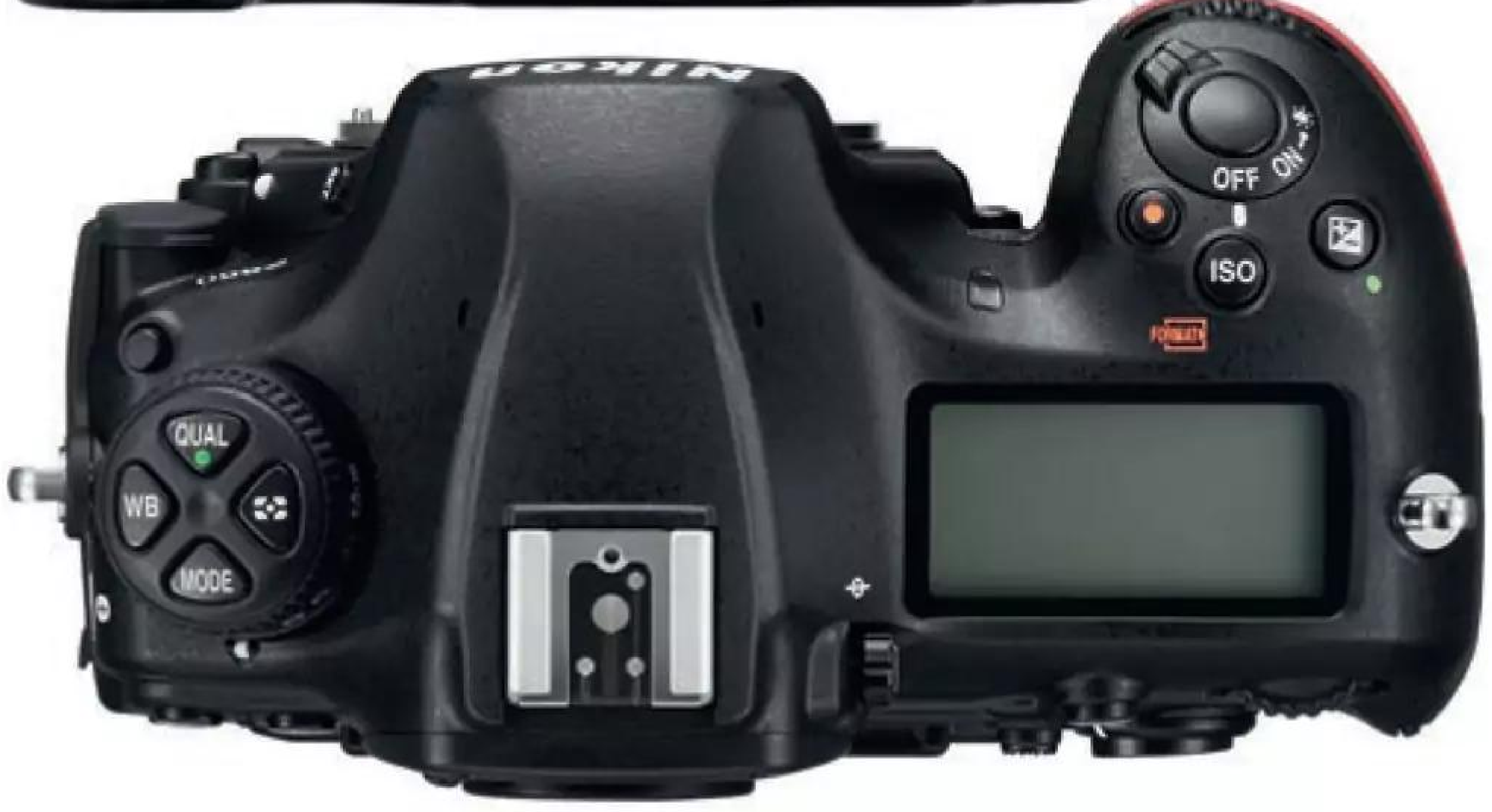
New alternatives

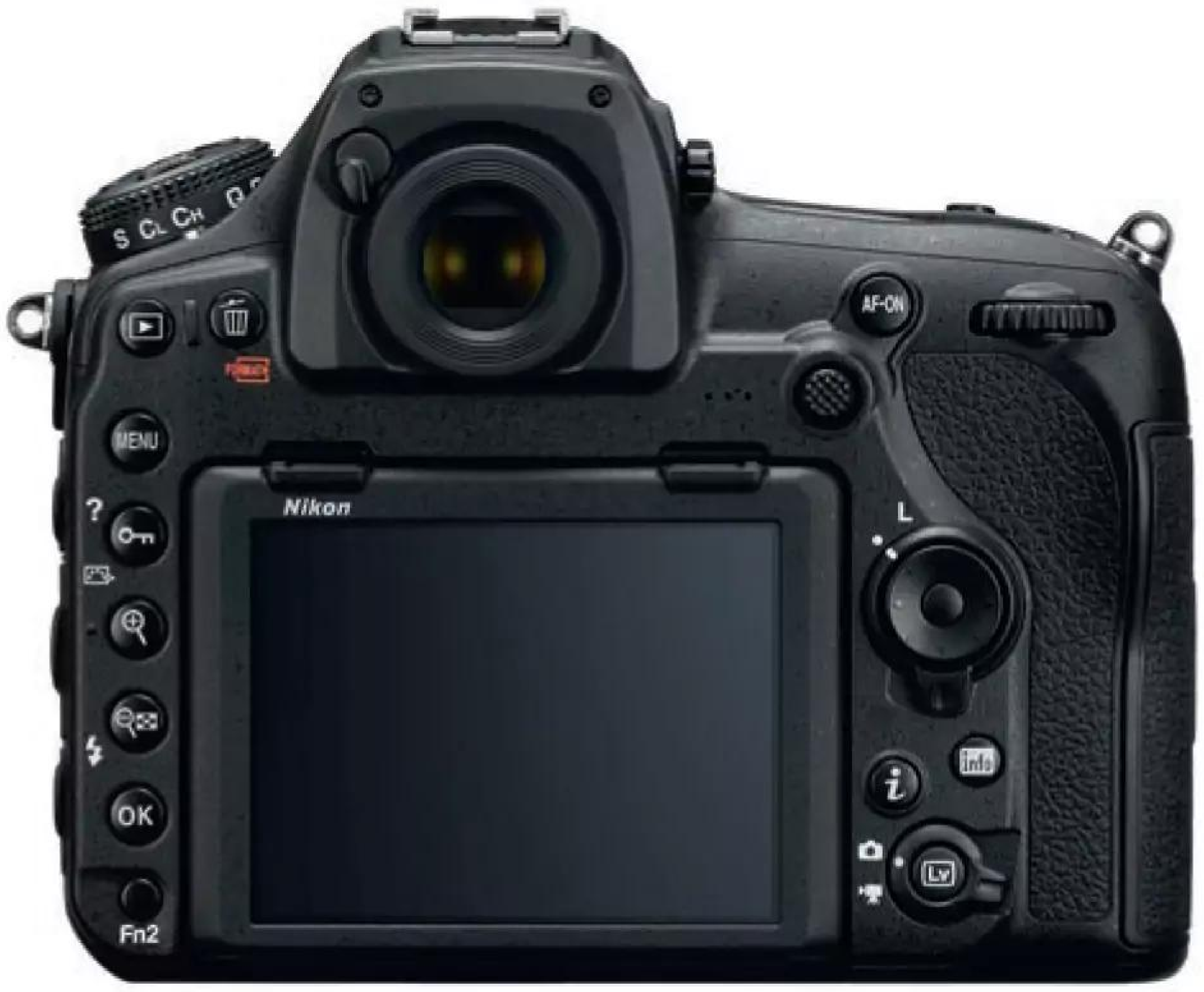
The Nikon Z8 is an up-to-date mirrorless successor to the D850 that offers essentially the same spec as the flagship Nikon Z9 but in a smaller and less expensive body (£3,789). It shoots at up to 20fps, features a 1000+ image buffer, advanced subject tracking AF, offers superior video capabilities and accepts Nikon's Z-mount lenses. Battery life isn't as long-lasting as the D850, however.

See over to find out what Nikon D850 owners have to say

Nikon
D850
FX

If you're worried about how quickly the D850 might clog up storage devices with its large files, fear not. There are two reduced image size options (25.6MP and 11.4MP) when recording in raw or JPEG





Every inch of the body is covered in buttons, dials or connector ports, with sufficient dedicated controls to change every key shooting setting without resorting to the menus

At a glance

£1229-£1379

body only (excellent used condition)

- 45.7MP FX format full-frame sensor
- ISO 32-102,400 (expanded)
- 100% viewfinder coverage
- 4K video at 30fps
- 1,005g (with battery)

For and against

+ Sensor resolves exceptionally fine detail
+ Built like a tank, solid and robust
+ Joystick for fast AF point positioning
+ Impressive battery life
– No phase detection AF in Live View
– Touchscreen doesn't allow adjustment of key exposure settings
– Heavy compared to newer cameras
– Autofocus isn't as sophisticated as newer mirrorless models

What the owners think

Three Nikon D850 users give their verdict

Phil Hall

Phil still appreciates the optical viewfinder of a DSLR
Nikon D850, 70-200mm f/2.8 at 70mm, 1/1600sec at f/3.2, ISO 200

In my previous life as a camera reviewer, I've been lucky enough to shoot with a plethora of brilliant cameras. But the D850 has to be the best DSLR I've ever used. The resolution and detail from the sensor is fantastic, allowing you plenty of flexibility when it comes to cropping.

I appreciate that AF systems have moved on since, but the D850's 153-point system is brilliant, even in really poor light. And I might sound stuck in the past, but the large and bright optical viewfinder really lets me connect with my subject. I will say though that I miss being able to review images with an EVF, while the focusing when using live view is pedestrian, to say the least.

The ergonomics are second to none as well – the way everything just falls to your hand is perfect, while the chunky grip and robust build really underlines its pro camera credentials. I recently tried out a Nikon Z8 for a week and while it's undeniably a stunning camera, I didn't feel the need to trade in my D850 for one, which speaks volumes eight years on from launch.

More of Phil's images can be viewed on Instagram @philhallphotos

For and against

- ✚ Dependable and highly robust
- ✚ Still delivers the goods at eight years old
- ▬ Can't review images via an EVF
- ▬ Live view focusing performance

Bradley Molnar

Image quality from the 45MP sensor is superb
Nikon D850, 200-500mm at 500mm, 1/1600sec at f/8, ISO 800

I purchased my D850 in August 2018, 11 months after release. It is my fifth Nikon DSLR, so the controls were familiar and my existing lenses were compatible. It has about 65,000 shutter actuations and I've found it to be a tough and reliable camera. I've been in temperatures from -26°C to 41°C, in rain and snowstorms, and it just works.

Image quality is fantastic, and the prints look great. Even at A2 size, every detail is visible. The high-resolution sensor allows for heavy cropping while still obtaining a usable result. Some may not need 45MP but it is a nice feature to have. The low-light performance of the D850 is noticeably improved from older Nikon DSLRs and the burst rate is decent when using the main card slot (the XQD/CFexpress slot is twice as fast as the SD slot). The D850 is perhaps the finest all-around DSLR that Nikon has ever produced.

You can see more of Bradley's images at his website, bradleymolnar.com, or follow his Instagram @bradleymolnar

For and against

- ✚ Rugged and reliable
- ▬ SD card write speeds are slow

The D850 is a dependable performer no matter what the weather conditions
Nikon D850, 16-35mm f/4 at 16mm, 1/250sec at f/11, ISO 1000

Steve Cole

I have always been a huge Nikon camera fan and yearned to be able to buy the very best DLSR they have ever produced. In my opinion, the Nikon D850 fits that description with ease.

Fortunately, a few years back I was able to buy my very own. As soon as you pick up this powerhouse of a DSLR you are left in no doubt that you have a pro standard camera in your hands, it just keeps on going, no matter what conditions and environments you use it in. Mine has been soaked, frosted and dropped and everything still works as if it was new. The D850 will exceed expectations in every genre of photography, it produces superb fine detail even in high ISO images, and you will hardly notice noise in your images until you go higher than ISO 6400.

I photograph landscapes, aviation and wildlife and I have never felt that the Nikon D850 could not produce the results I wanted. Of course with it being an F-mount camera, you have an endless choice of lenses. **More of Steve's images can be viewed on Instagram @srcnikon**

Steve used his D850 to capture this dramatic shot of the Red Arrows
Nikon D850, Tamron 100-400mm at 350mm, 1/4000sec at f/6.3, ISO 500

For and against

- + Reliable for all genres
- − Heavy

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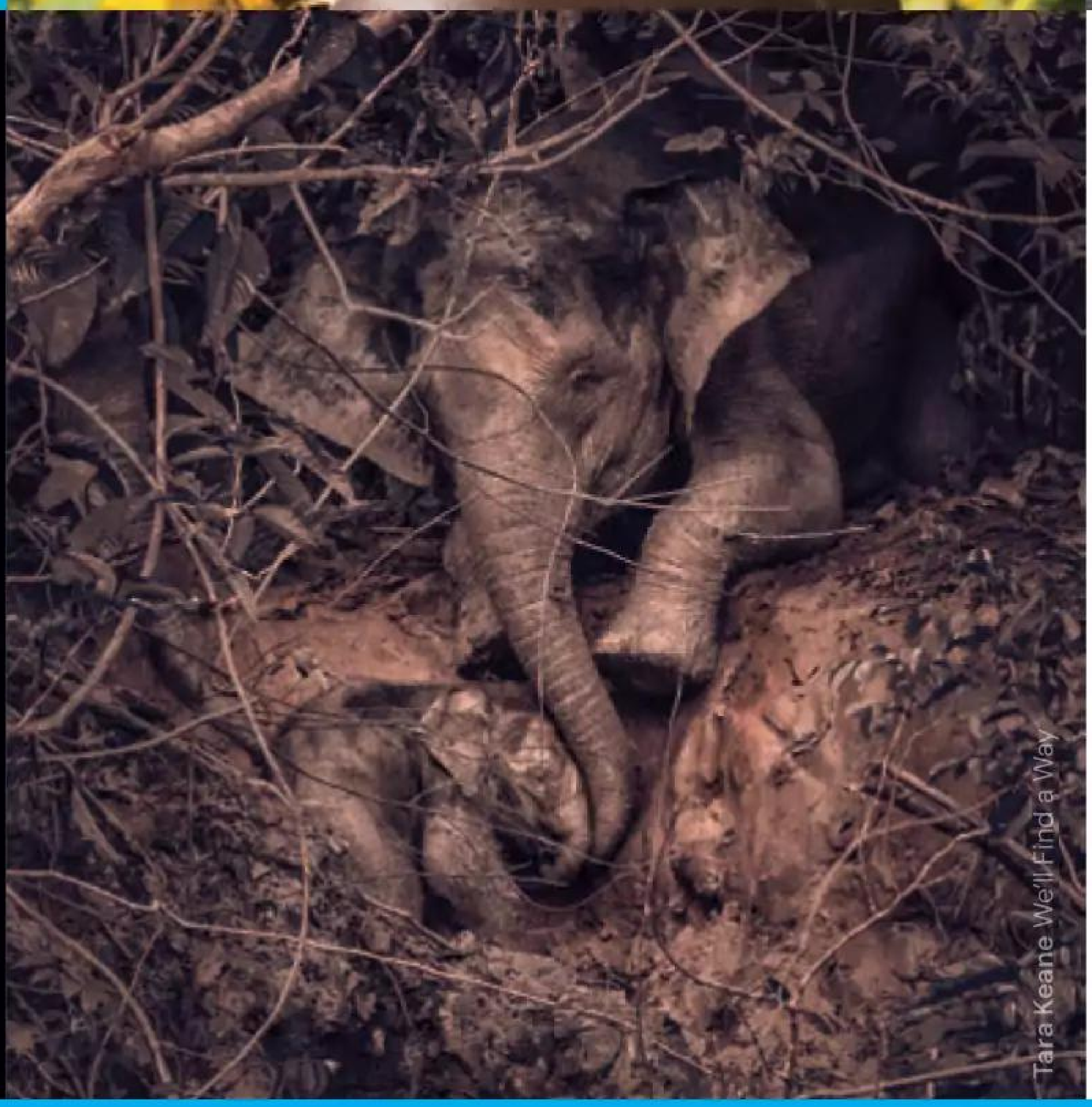

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This lens delivers a combination of excellent sharpness and beautifully blurred backgrounds
Panasonic Lumix S1R II, 1/640sec at f/1.2, ISO 400

Sigma 35mm F1.2 DG II Art

Smaller, cheaper, lighter – Sigma's updated 35mm f/1.2 lens brings better quality and usability to this moderately wide offering, says **Damien Demolder**

35mm 1:1.2 DG II ø72
SIGMA

The first lens that Sigma launched in its Art range was a 35mm. I remember standing in a fancy hotel on the banks of the Rhine, on the day before my birthday in 2012, when Sigma CEO Kazuto Yamaki announced Sigma's new Global Vision series comprising Contemporary, Sport and Art lenses to an audience of unsuspecting journalists and camera dealers. His father, and the founder of the company, the great Michihiro Yamaki had died only eight months before, aged 78, and here was the son taking the business in a new direction already. Sigma made some really good lenses at that time, so why the company needed this new branding and labelling we didn't know – until we started testing those new lenses. Then we realised what the Art designation actually meant.

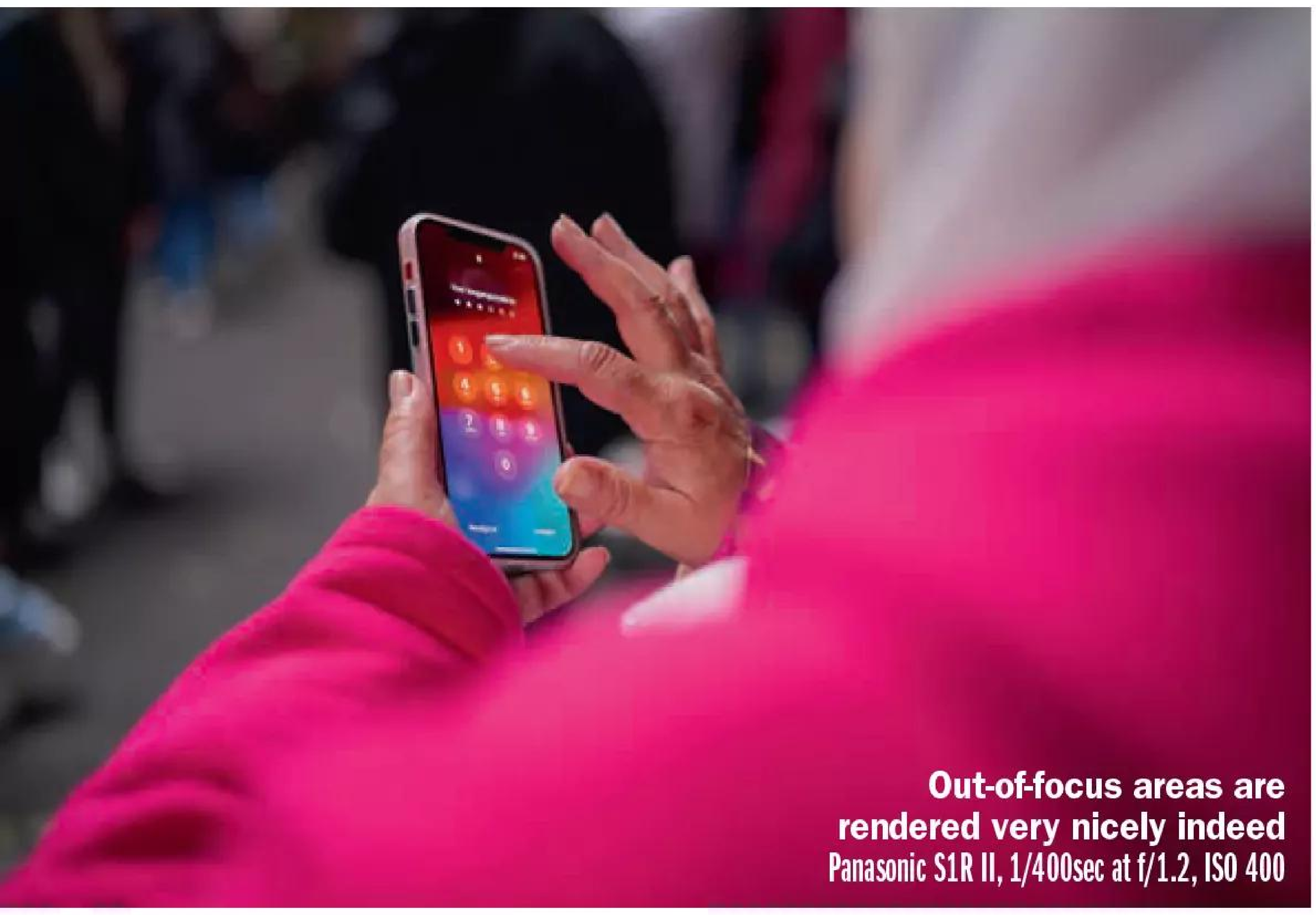
Fourteen years later, that original Sigma 35mm f/1.4 DG HSM Art lens has evolved a few times, with f/2 and f/1.2 versions and the introduction of the L-Mount Alliance. This new model is an upgrade of the original 2019 35mm F1.2 DG DN Art, but Sigma doesn't use DN anymore as all its new lenses are for mirrorless cameras. And now, we have a smaller, lighter body, along with improved optics, at a lower price of £1,299.

The combination of shallow depth of field and a wide view produces a special look
Panasonic S1R II, 1/5000sec at f/1.2, ISO 200

Features

The Sigma 35mm F1.2 DG II Art lens is designed to be used with full-frame sensors, and is available for cameras fitted with the Sony E and Leica L mounts. Full-frame lenses with maximum apertures as large as this tend to be pretty big, but one of the benefits of this new model is that it is 30% smaller than the previous incarnation. The original model weighs 1,090g, and it measures 88mm in diameter and 136mm in length. But in the new version, Sigma has slimmed the body to 81x111.4mm and it now weighs just 755g.

Those smaller measurements, while welcome, may not make too much of a difference in your camera bag. But the 300g+ weight loss will, while the dramatic drop in filter size from 82mm to 72mm brings us back into the realms of more readily available and lower-cost filters and accessories.



Out-of-focus areas are rendered very nicely indeed
Panasonic S1R II, 1/400sec at f/1.2, ISO 400

The new lens still uses 17 elements in its construction, but they are arranged slightly differently, with 13 groups and four instead of three aspherical elements. Sigma says these element shapes, as well as thinner designs in high reflective index glasses, help to keep the weight and bulk down. But it is the adoption of a floating focus system that really makes the difference.

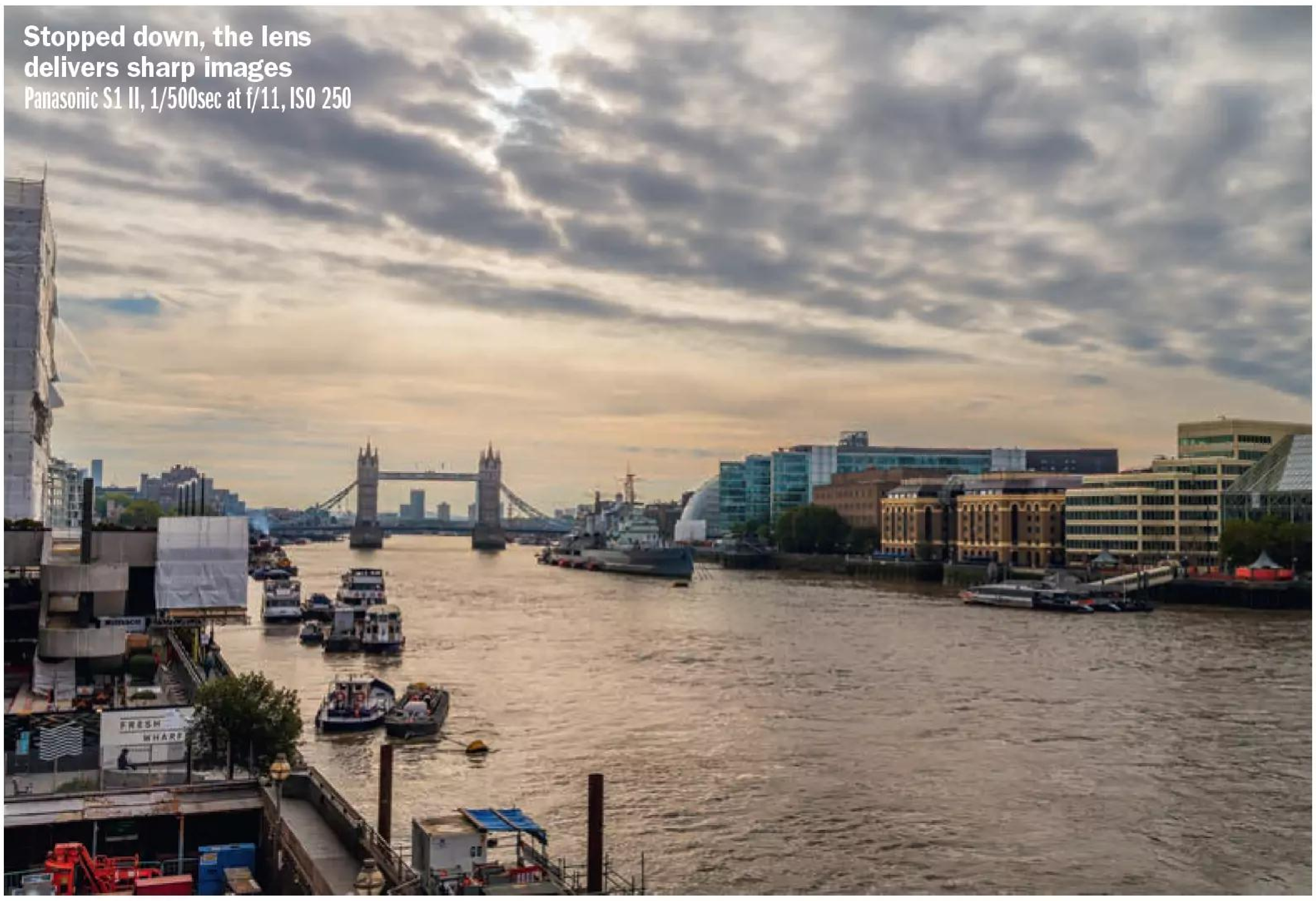
Now, we have two focusing groups instead of one, and they are driven independently of each other by a pair of High-response Linear Actuator motors to reach their focused positions quicker and with less focus breathing – and less noise.

As is standard on modern Sigma Art lenses, we have a collection of buttons and switches on the exterior of the lens barrel to determine how we handle the lens while it's in use. The manual aperture ring can be clicked or declicked, and it can be locked into position in the manual range or to the auto setting. Our aperture range runs from that large maximum of f/1.2 to f/16 at the small end, and third-stops are evenly marked between every full stop setting. We also have an AF/MF switch to alternate between modes, and a single AFL Auto Focus Lock button. The AFL button can be customised when the lens is used with compatible cameras – on the Lumix S5II and S1RII I was using I had a choice of 18 possible functions, as well as the chance to deactivate it completely.

Build and handling

Anyone familiar with the Sigma Art range will not be surprised to hear this is a very nicely made lens. It's solidly built, and while no one would describe a 755g lens as lightweight, it also doesn't feel overly heavy for its size. I suppose we could say it feels 'reassuring'. If small and lightweight lenses are your preference then this isn't for you, but if you can manage it, the weight and size are more than compensated for by the extra-large maximum aperture. There aren't many 35mm f/1.2 AF lenses, but this is the lightest of them by some distance.

The lens is dust and splash-proof, so we don't need to worry



Stopped down, the lens delivers sharp images
Panasonic S1 II, 1/500sec at f/11, ISO 250

too much about a bit of rain or a windy day in a dry field, and the front element is coated to resist oil and water.

The lens is definitely best suited to a camera with a substantial grip. But I used it successfully on the Lumix S9 – which has none at all – by holding the setup by the lens and operating the camera with my free hand. On any of the cameras I mounted it, I found the lens offered its controls willingly when they are required, and all the crucial buttons and sliders fall directly below the thumb that is looking for them.

Autofocus

I don't have a scientific way to measure AF speeds in lenses accurately, so I have to just go on my gut feeling. And compared to the Panasonic 35mm f/1.8, this Sigma lens does nothing to slow down the process of finding focus. The Panasonic lens is much smaller and lighter, and so has some physical advantages. But still the Sigma 35mm DG F1.2 II Art manages to shift its elements, via those two AF motors, more than quickly enough. The extra light it lets in could even be more helpful in single-shot AF mode when Panasonic cameras rely on contrast detection. It's quick.

> **'The transition from focused to out of focus is smooth and creamy'**

Image quality

It's pretty difficult to have a lens like this on your camera and use any aperture other than the widest. At least, I found it so. But despite shooting 79.65% of the pictures I made with this lens at f/1.2, I did manage to use the other apertures as well. Even had I not used any of the other aperture settings, I would have been quite happy with the performance of the lens. It is sharp enough when wide open, and maintains a good standard of resolution across the frame.

As we close down, though, things get even better, with excellent resolution and contrast as early as f/2.8. Optimal resolution comes to those who set f/4, at which point the lens is exceptionally sharp, and remains really very good until f/11, dropping slightly at f/16. None of that progression is a surprise, but the amount of detail we can record at f/1.2 certainly is. It is a more-than usable aperture, if sharpness is your concern.

Sharpness should be a concern too, of course, but I think it is the magic combination of shallow depth of field and wide view that will appeal to many people – and they won't be disappointed. It really is a very good look, and while f/4 might be the sharper aperture, f/1.2 is certainly good enough, and gives us the special look we are paying for. Depth of field is shallow at f/1.4 too, and we still get a very nice effect at f/2.8 when the background is a long way off.

We have some corner shading that isn't dealt with, but it isn't intrusive and is gone by f/4. I detected a little chromatic aberration on high contrast edges right through the aperture range, especially when we focus on distant objects. But frankly you have to look too closely to see it, and it won't appear at regular magnifications.

Out-of-focus areas are really very nice indeed. Highlights are pretty clean and rounded, and the transition from focused to out of focus is smooth and creamy. We don't get the dramatic bokeh rings that come with a fast telephoto lens, as a wide angle lens creates a much more moderate effect. But backgrounds look nice, undistracting and remain firmly in the background. AP

Verdict

Amateur Photographer Testbench GOLD ★★★★★

THERE are lower-cost 35mm lenses to be had, so if you don't need f/1.2 you have plenty of other choices. This particular lens, though, is for those who relish in the difference between f/1.2 and f/1.4, and who don't mind paying £530 extra for the sensation. I can't tell anyone what's good for them, but I know that I value the difference between an aperture that's 29mm over one that's 25mm, that seemingly tiny shift in f-number, and particularly the effort that has gone into making sure shooting at f/1.2 is properly exciting.

Shooting at f/1.2 isn't going to make you a better photographer, but it does give you an extra chance of making your pictures stand out from the crowd. Once you learn to make the most of the shallow focus combined with the wide field of view, you'll find it's an effect that's hard to stop using. And £1,299 is a remarkably good price to pay for that kind of excitement.

Data file

Price	£1,299
Filter diameter	72mm
Lens elements	17
Groups	13
Diaphragm blades	11
Aperture	f/1.2-16
Min focus	28cm
Length	111.4mm
Diameter	81mm
Weight	755g
Lens mount	Leica L and Sony E
Included accessories	Lens hood, front and back caps

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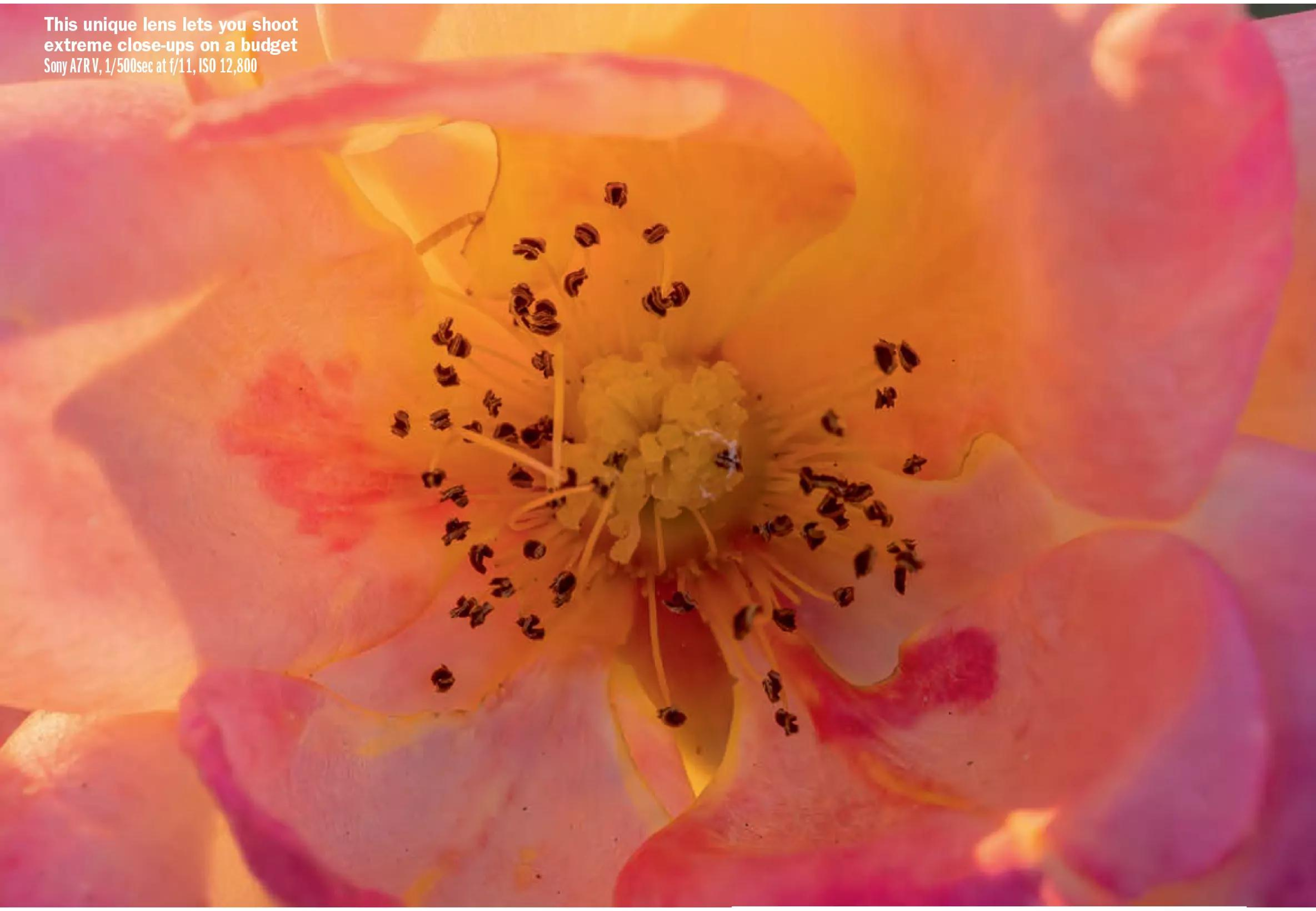


This unique lens lets you shoot extreme close-ups on a budget
Sony A7R V, 1/500sec at f/11, ISO 12,800

Laowa 180mm f/4.5 1.5x Ultra-Macro APO

LAOWA
180 | f/4.5

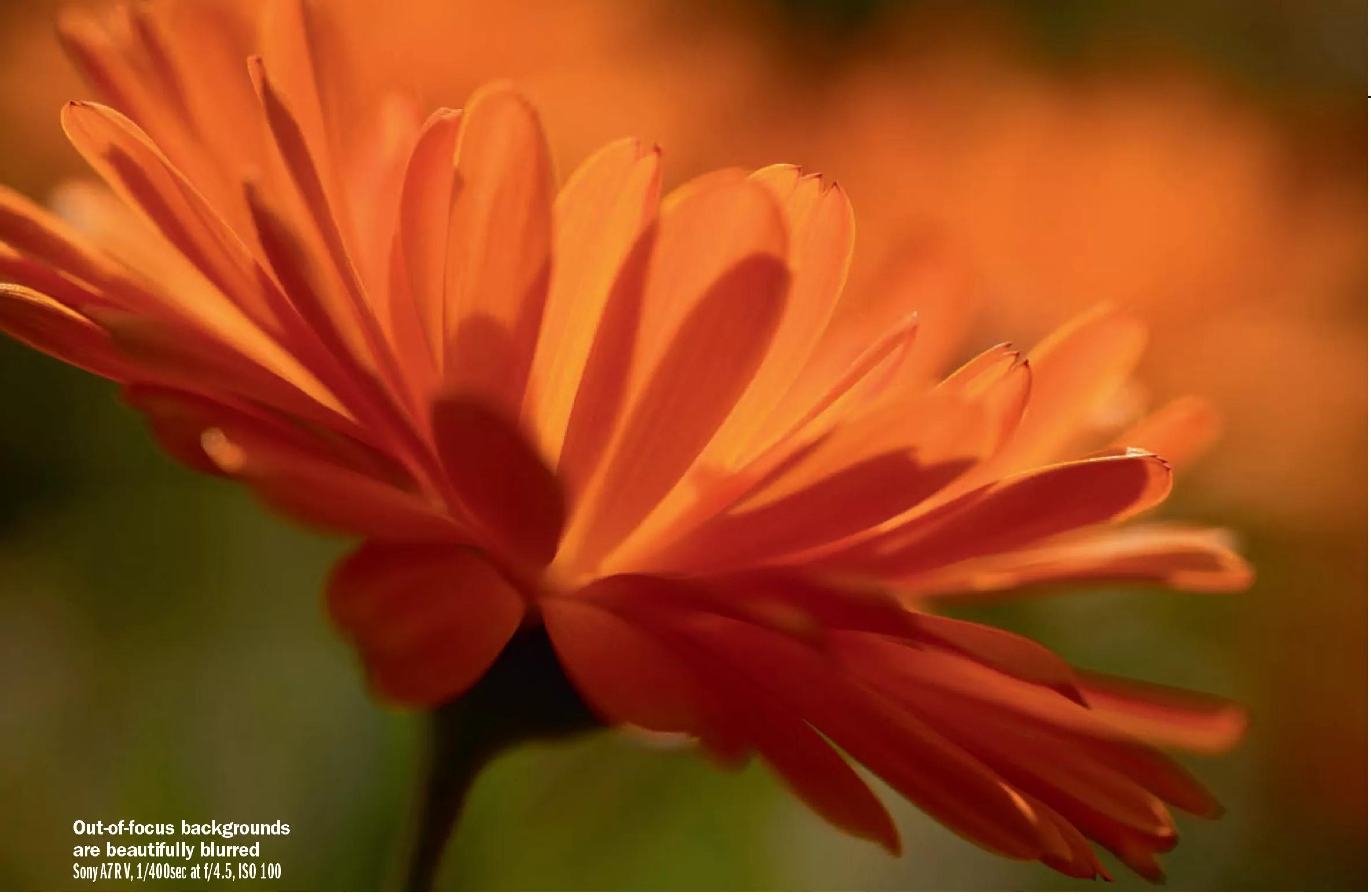
Andy Westlake assesses a unique telephoto lens for extreme close-up photography

Laowa's latest macro lens for shooting small objects up-close comes with a unique design and feature set. The '1.5x' in its name indicates its greater-than-life-size maximum magnification, which means you can use it to photograph objects as small as 16x24mm on full-frame. The 180mm focal length brings a relatively long working distance, so you're less likely to disturb live subjects. And yet, it's comparable in size to a typical 100mm f/2.8 macro lens.

Unusually, this lens comes in two different variants. In Canon RF and L mounts, focusing and aperture operation are manual. However, in Sony E and Nikon Z mount, you get autofocus and electronic aperture setting. I tested the E-mount version.

Laowa also makes an EF-mount version with autofocus. This will work on EOS DSLRs, but Laowa will also happily sell it with an RF-EF mount converter. This, in effect, gives EOS R users the choice of getting either a manual or electronic lens.

What's perhaps most striking, though, is its price. At just £499, it costs significantly less than the camera manufacturers' macro lenses. It even undercuts Sigma and Tamron's 105mm and 90mm f/2.8 options. So what, if anything, is the catch?



Out-of-focus backgrounds are beautifully blurred
Sony A7R V, 1/400sec at f/4.5, ISO 100

Features

Laowa has built the 180mm f/4.5 macro using 12 elements in 9 groups, including 2 extra-low dispersion (ED) and 1 ultra-high refraction glass elements. The APO (apochromatic) designation indicates that the optical design should effectively eliminate longitudinal chromatic aberration. This means we shouldn't see any problematic colour fringing in out-of-focus regions.

AF versions of the lens employ a unique system, in that when the focus ring is set to AF, it's only available across a limited range from 1.5m to infinity. This is handy for other scenarios where this lens might plausibly be used, such as portraits or wildlife. For macro shooting, the focus ring moves the optical groups mechanically; in contrast, most other lenses now use the AF motor for manual focus.

With the latest firmware (1.04), Laowa has added a clever and useful new 'Dual Focus' mode, which in effect adds autofocus fine-tuning for macro shooting. When it's enabled, you still have to set the focus manually to approximately the right place, but then a half-press of the shutter will activate autofocus. Dual Focus mode also supports autofocus bracketing on cameras that offer this feature, enabling easier focus stacking.

Focusing is internal, meaning the barrel always stays the same length. At the minimum distance of 30cm, the lens provides a working distance of 14.7cm to the subject at 1.5x magnification. At the life-size setting, you get another 6cm or so. Macro lenses around the 100mm mark typically give 1:1 at around 14cm.

Laowa describes the lens as 'durable and well-built', but doesn't make any specific claims of weather sealing. However, on the E-mount version that I tested, there is at least a seal around the mount. The lens employs a 9-blade aperture, accepts 62mm filters, and comes with a shallow cylindrical hood. On the electronic variants, Laowa has included a USB-C port for firmware updates.

For this extreme close-up of lichen, I used a tripod and LED light
Sony A7R V, 0.8sec at f/11, ISO 100

Build and handling

Two things really struck me when I first took the Laowa 180mm f/4.5 macro out of its box. Firstly, just how small it is given the focal length, and secondly, how nicely made it feels. At 68mm in diameter, 134mm in length and 522g for the E-mount version, it's similar in size to my Sony FE 90mm F2.8 G OSS Macro, and noticeably lighter in weight. I found the lens to be a good match to the Sony Alpha A7R V that I used for testing.

Despite the light weight, the outer barrel is entirely made of metal, and the lens hood is metal too. The manual-focus ring has a rather natty diagonally ridged grip, with the Laowa name eyecatchingly engraved into flattened sections on either side. It turns very smoothly, without any hint of slack or backlash. In a nice touch, the hood doesn't block you from using the focus ring when it's reversed.

Cleverly, twisting the ring beyond its infinity mark switches over to autofocus operation. This enables you to switch quickly and easily from autofocus to manual when you encounter a subject

Autofocus helps with shooting moving subjects
Sony A7R V, APS-C crop mode (1.5x), 1/500sec at f/4.5, ISO 1000

that's closer than 1.5m. The focus ring has distance markings in metres and feet, plus a magnification scale. There's also a depth-of-field scale, but this mainly serves to reinforce just how little will ever be in focus.

The only other control is a function button on the side. As usual, Its primary function is set from the camera body. Holdiing it down activates Dual Focus.

Autofocus

Autofocus is pretty fast and essentially silent. I found it to be mostly reliable, too, especially with static subjects. But I did experience the occasional minor mis-focus when shooting at f/4.5, particularly in low light.

Likewise, while I got a good proportion of in-focus shots when tracking predictably moving subjects such as trains, I don't think it's as reliable for consistently hitting perfect focus with erratic wildlife. If that's something you plan on doing often, you'd be better off with a more expensive telephoto zoom.

Manual focus works extremely well, though. Thanks to a long throw of 270° from infinity to the 30cm minimum distance, it's easy to achieve precise focus. One quirk, though, is that turning the focus ring doesn't activate live view magnification on the camera. It therefore pays to assign this to a readily accessible button.

Image quality

I'd expect that any macro lens should give excellent image quality, and that's exactly what I saw from the Laowa 180mm f/4.5. The A7R V's 60MP sensor makes it one of the most demanding full-frame cameras currently available, but the lens kept up with it pretty well.

At shooting distances in the order of metres, the lens records a superb level of detail from corner to corner, even with the aperture wide open. In fact, there's not really any obvious improvement in sharpness on stopping down to f/5.6 or f/8. Pixel-level detail starts to blur a little at f/11 due to diffraction, and this effect gets increasingly pronounced as you stop down further. But it may still be an acceptable trade-off against depth of field.

Laowa's apochromatic designation looks well-founded – I've seen no hint of colour separation around high-contrast edges in the centre of the image. There is, however, a tiny degree of colour fringing towards the corners of the frame due to lateral chromatic aberration. But it's in no way a serious problem.

There's no hint of distortion either, with straight lines along the edge of the frame drawn correctly without any waviness. Some vignetting is present at f/4.5, but it's much reduced at f/5.6 and gone by f/8.

Out-of-focus backgrounds are rendered nicely, with a smooth, attractive blur. Macro shots taken at f/4.5 look gorgeous, just as long as you nail the focus at exactly the right point.

About the only time I noticed any problem was when shooting directly into the light. There's a severe drop in contrast when the sun is outside the frame but still shining directly onto the front element. But this is visible in the viewfinder, so you can take steps to shade the lens.

As always with macro lenses, though, it's important to appreciate that things change dramatically once you move into the realm of extreme close-ups. The effective aperture becomes significantly smaller, with that f/4.5 maximum dropping to f/9 at 1:1, and then on to f/11 at 1.5:1. This is visibly into diffraction territory, and fine detail only gets increasingly blurred as you close the aperture further. This also pushes you towards using longer shutter speeds and/or higher ISOs.

Verdict

Amateur Photographer Testbench Recommended ★★★★½

I'VE been impressed by Laowa lenses when I've reviewed them in the past, but the 180mm F4.5 Macro 1.5x Ultra-Macro APO moves things up to a new level. The fact that you're getting a 180mm macro that offers 1.5x magnification in a compact, lightweight package for just £499 is impressive enough on its own. But now, the inclusion of autofocus adds further to its versatility and appeal.

Most importantly, the lens delivers good-looking images that are stacked full of detail, complemented by attractive blur in out-of-focus regions. I really appreciated the longer-than-average focal length, too; it gives you more space to work in, and means you're less likely to block your own light. The lens isn't entirely perfect, though; the occasional slight mis-focus at f/4.5 can be frustrating, and it's somewhat prone to flare when shooting directly into the sun.

Overall, though, this lens offers a winning combination of great optics and exceptional value for money. For serious macro shooters, it's a very attractive offering indeed. Its few minor foibles hold it back from quite getting a five-star rating, but it's very, very close.

Data file

Filter diameter	62
Lens elements	12
Groups	9
Diaphragm blades	9
Aperture	f/4.5-f/32
Minimum focus	30cm
Length	134.4mm
Diameter	67.6mm
Weight	521.6g
Lens mounts	Sony E, Nikon Z, Canon EF (AF); Canon RF, Leica L (manual focus and aperture)
Included accessories	Caps, hood

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OTEX XT-850 Premium Gloves

Andy Westlake tries out some fully featured gloves for winter photography

- Approx £73 inc postage
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If you shoot outdoors a lot in the winter, then a pair of photography gloves is a godsend. They're designed with specialist features such as flip-back fingertips, to aid with operating your camera in cold weather. These gloves from Australian maker OTEX are an upgrade to its previous XT-801 design, with some neat extra features.

In terms of their basic construction, these gloves employ the same layered structure as before. The outer shell is made of waterproof and windproof ripstop nylon, and there's a second waterproof liner too. Inside, you get insulation courtesy of 3M Thinsulate, rounded off by a fleece inner lining. A Velcro cuff secures the gloves snugly on your hands. I used the 801s a great deal last winter, and I found them to be warm and snug even in cold, wet weather. The 850s look set to be just the same.

So what are the updates? Firstly, where other gloves have folding fingertips for your index fingers and thumbs, these go a step further in also having them for your middle fingers. This can be really useful with cameras that have function buttons on the front beside the handgrip.

Secondly, there are now large pockets on the back of each glove, secured by waterproof zips. You could use these to store such things as memory cards or a lens cloth. OTEX will also sell you a pair of reusable gel handwarmers that fit into them for £8. If there's a flaw in this plan, though, it's that the pockets are placed outside the gloves' insulation, which means that much of the heat will dissipate outside. But they'll be better than nothing.

In other respects, these gloves behave in the same way as impressed me so much with the 801s. Place them under a running tap, and they simply shrug off the water. Their touchscreen tips work well once you get the knack of using the tips of gloves themselves, and not your own fingertips. And those fold-back tips expose only the ends of your fingers to the winter chill, keeping the rest of your hands warm. In freezing temperatures, though, I'd supplement them with thin liner gloves.

Verdict

These photography gloves take the same winning formula as their predecessors and add some useful refinements that make them even better. Yet they're still very reasonably priced compared to their rivals. They're probably the best you can buy right now.

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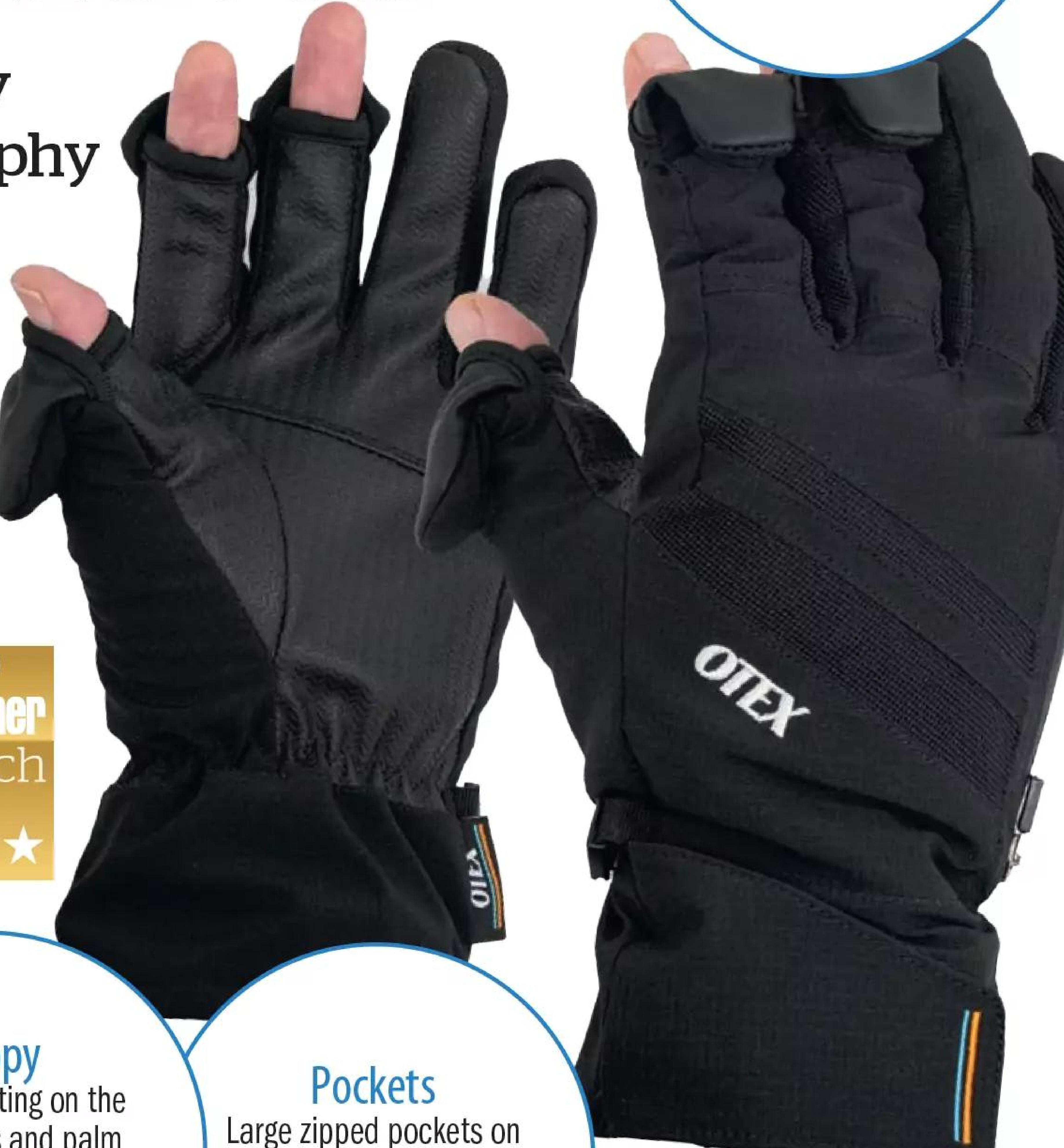
Amateur Photographer Testbench GOLD ★★★★★

Touchscreen
The fold-back finger and thumb tips are coated for operating touchscreens.



Grippy
Non-slip coating on the inner fingers and palm provides a secure hold on your kit.

Pockets
Large zipped pockets on the back are designed to accommodate handwarmers.

Sizes
You can choose between S, M, L and XL, using a size guide on the firm's website.

At a glance

- Fold-back tips for thumb and two fingers
- Zipped pockets for handwarmers
- Waterproof and windproof shell
- Fleece-lined, insulated inners
- Available in four sizes

THE CHEAPER OPTION

If you balk at the idea of spending this much on photography gloves, consider the firm's XT-801s, which cost £59 including postage. The main differences are that these gloves only have a single fold-back fingertip, rather than two, and they don't have pockets for handwarmers. But they're still very good indeed.

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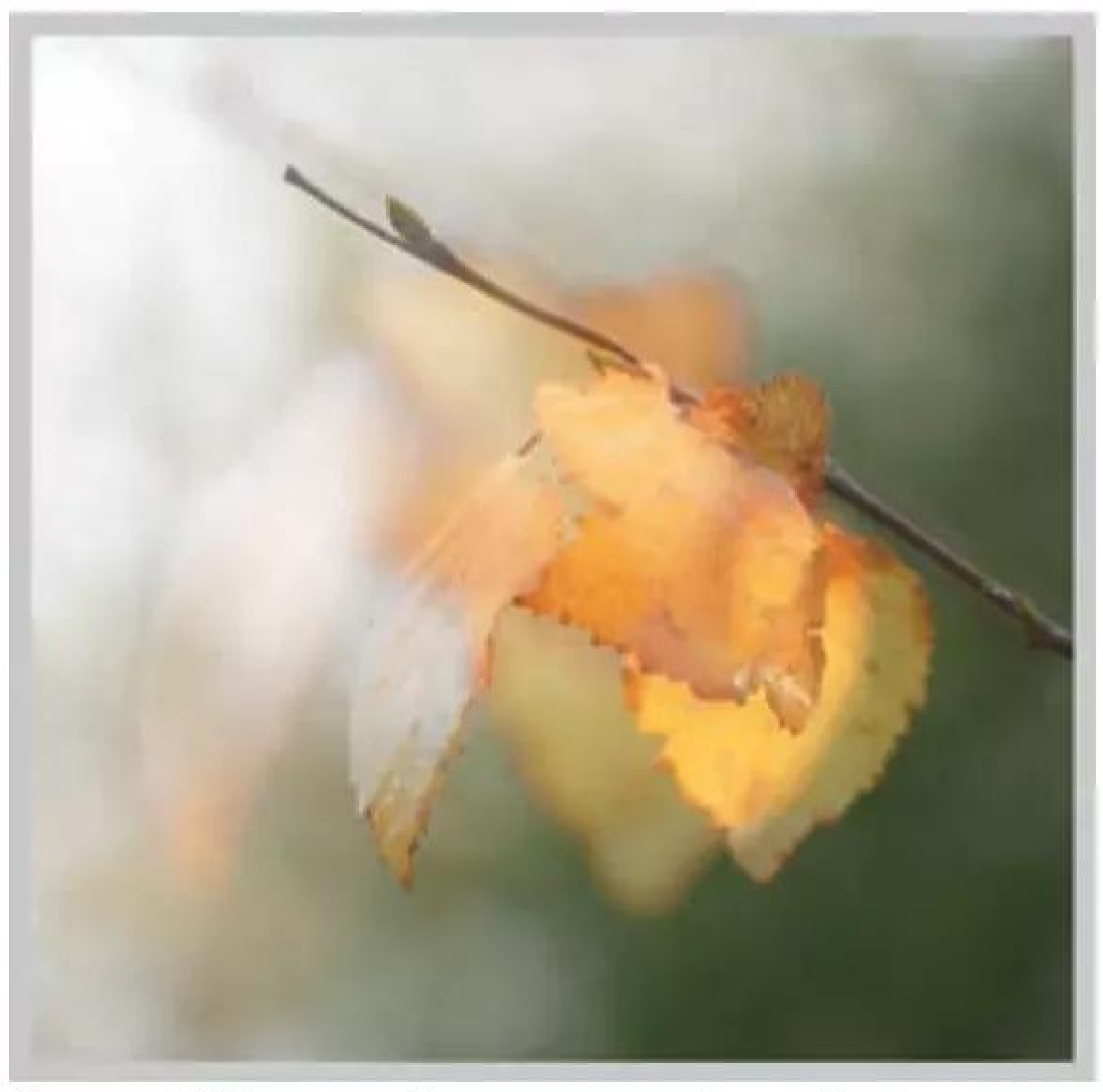
LETTER OF THE WEEK

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK RESIDENTS ONLY

In with the old


© JANE O'CONNOR

Jane O'Connor's composite photo

I've noticed several recent AP articles that advocate using retro lenses. I'm not knowledgeable enough to use older lenses on my current cameras, but I do remember how much I loved my first camera, a Sony A330, which I used for several years before moving on to an RX10 IV. So I thought that before I hand it over to a young granddaughter, I'd use it and the 2.8/30 Macro SAM lens on our local heath. It brought back many memories! Surprisingly light to use and yes, with limited functionality, as well as being the noisiest lens I've used, but very liberating, feeling free from the need to achieve 'technically perfect' images – and I came home with plenty of photos I felt happy with. This (above) is a composite of two photos of fast-disappearing silver birch leaves that I played with to see what I could come up with. I loved the light falling on the leaves and intend to continue to use the lens for further experimentation! **Jane O'Connor**

The point of having a hobby is to give pleasure, so I'm glad we inspired you to blow the dust off your old camera.

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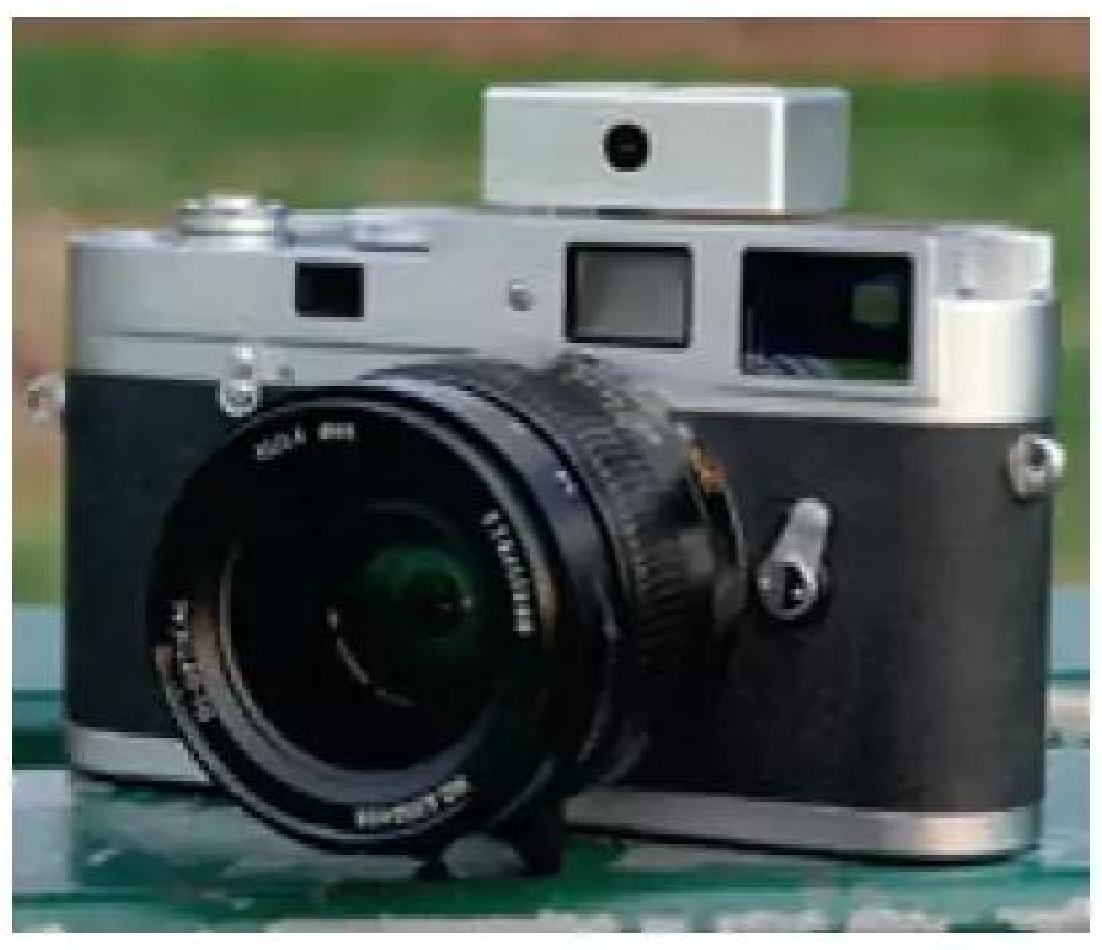
The KM02 on a camera

Putting my Keks on

I bought a Keks KM02 light meter a year ago and mostly use it on my Canon 7 rangefinder. I find it easy to read, but disagree with David Clapp that its four unlabelled buttons' functions are easily memorised. I keep the tiny manual safe and consult it before every outing with my Canon 7!

I trust its exposure reading implicitly, for it invariably matches that of my Leica M11. Under certain conditions the Canon's old selenium meter gives a reasonably similar reading, but it is on the top of the camera which entails some complex tai-chi style moves to read it without pointing the camera and its meter in another direction! David Clapp says the Doomo meter has a single button which can lock the EV reading. This should, theoretically, remove the problem of a misreading caused by repositioning the camera, though there remains the nuisance of having to read the top of the camera.

Both look good on vintage rangefinders and make using film with them so much easier. Although something of a Luddite, I confess that the modern world can be wondrous! **Ross Samson**

Click!
Land's End to John o'Groats
Chris Porsz

Porz for thought

I have just bought *Click!* by Chris Porsz, featuring his positive view of humanity. Generally, the media and boffins who install themselves as the purveyors of serious photography prefer to bombard us with a depressing view of humanity's evils, as if life is unbearably hopeless. Yet most of us prefer to relate to Chris's more hopeful view of life. *Click!* is another masterclass in street photography, and a donation will be made to Breast Cancer Research with every purchase. **John Heywood**

There is room for both types of photos, John. Photographers who shine a light into the dark corners of humanity do so with the desire to make the world a more hopeful place for everyone. But we're big fans of Chris Porsz here at AP and very happy to plug his book. Buy it from his website: www.chrisporsz.com

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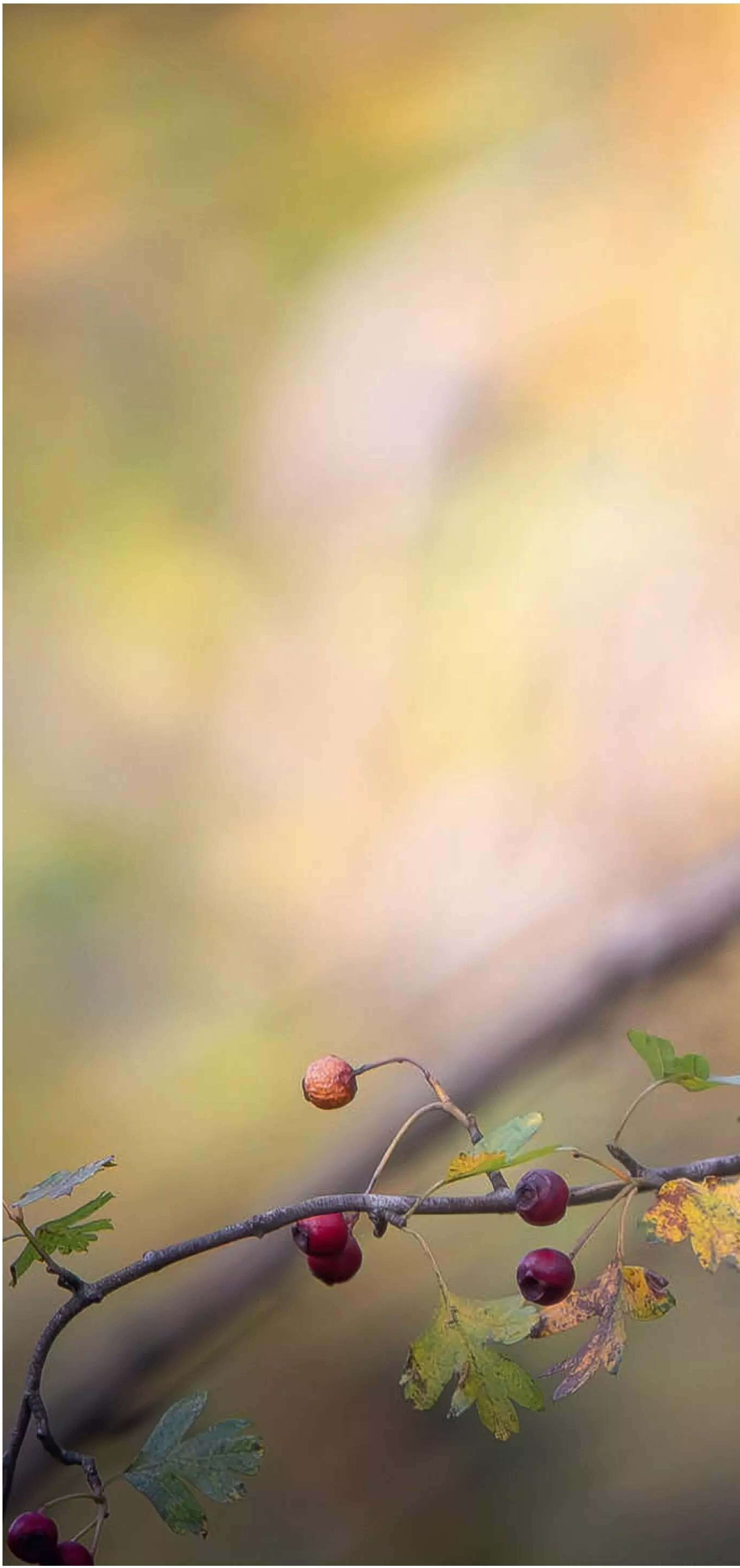
Gulp! By Laura Peyton

Canon EOS 80D, Sigma 150-600mm, 1/640sec at f/6.3, ISO 2500

'I love watching the birds eating the natural food resources this time of year, like berries. I spotted this female blackbird through dense woodland. It was very tricky to focus directly on her through all of the branches in between us and I didn't want to get too close and disturb her.'
Instagram: @laura_peyton_photography



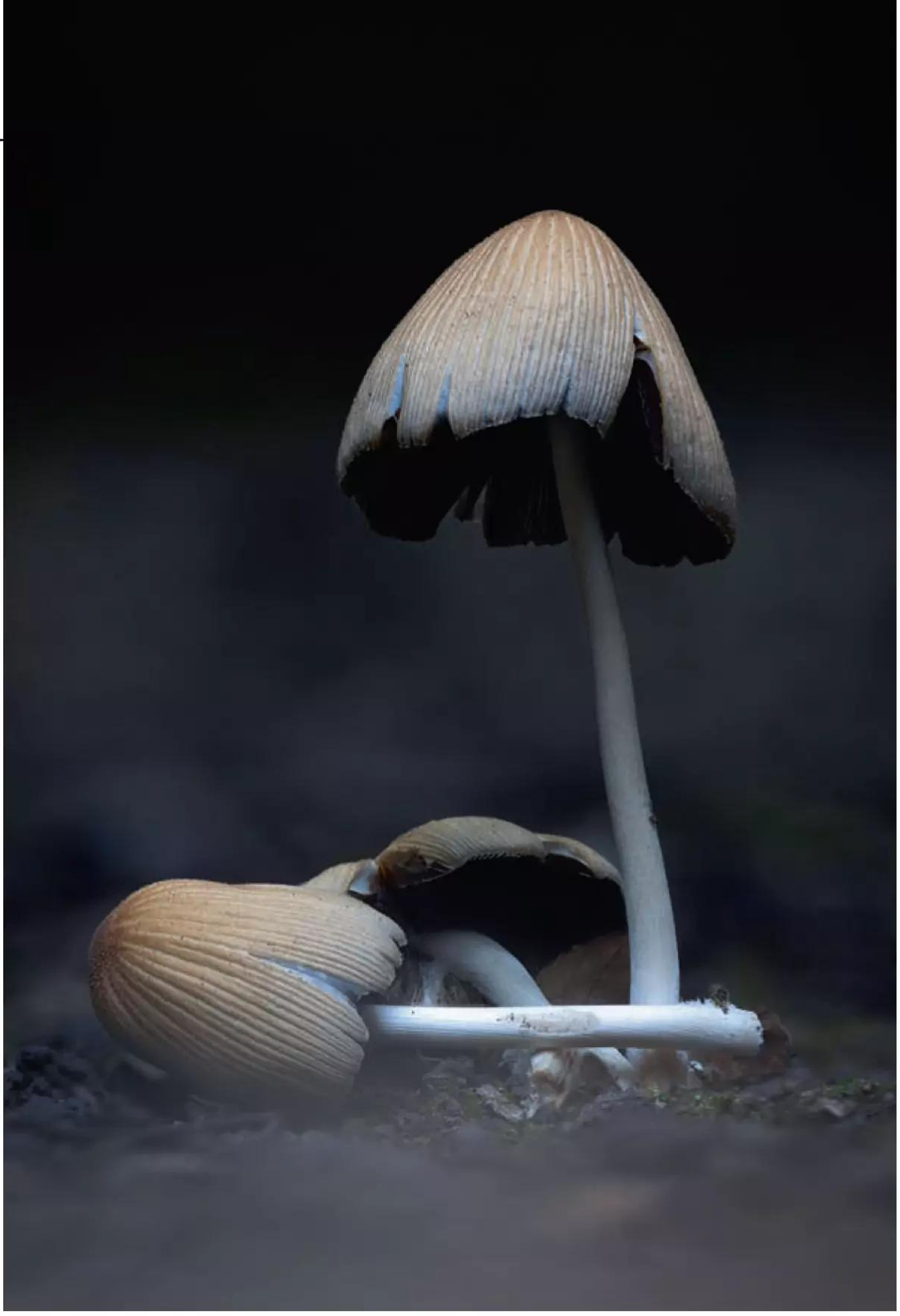
It's good to share

The Fallen by Jen Fellows

Canon EOS R6, Canon EF 100mm F2.8 macro, 1/200sec at f/3.2, ISO 125 (50 images stacked in Zerene)

'I've recently been pushing myself to focus on storytelling in my work, and when I came across this trio of mushrooms they seemed to express an echo of life; of growth, death and collapse. They also tell the tale of the vulnerability of these magical lifeforms, echoing our own.'

Instagram: @jenfellowsphotography



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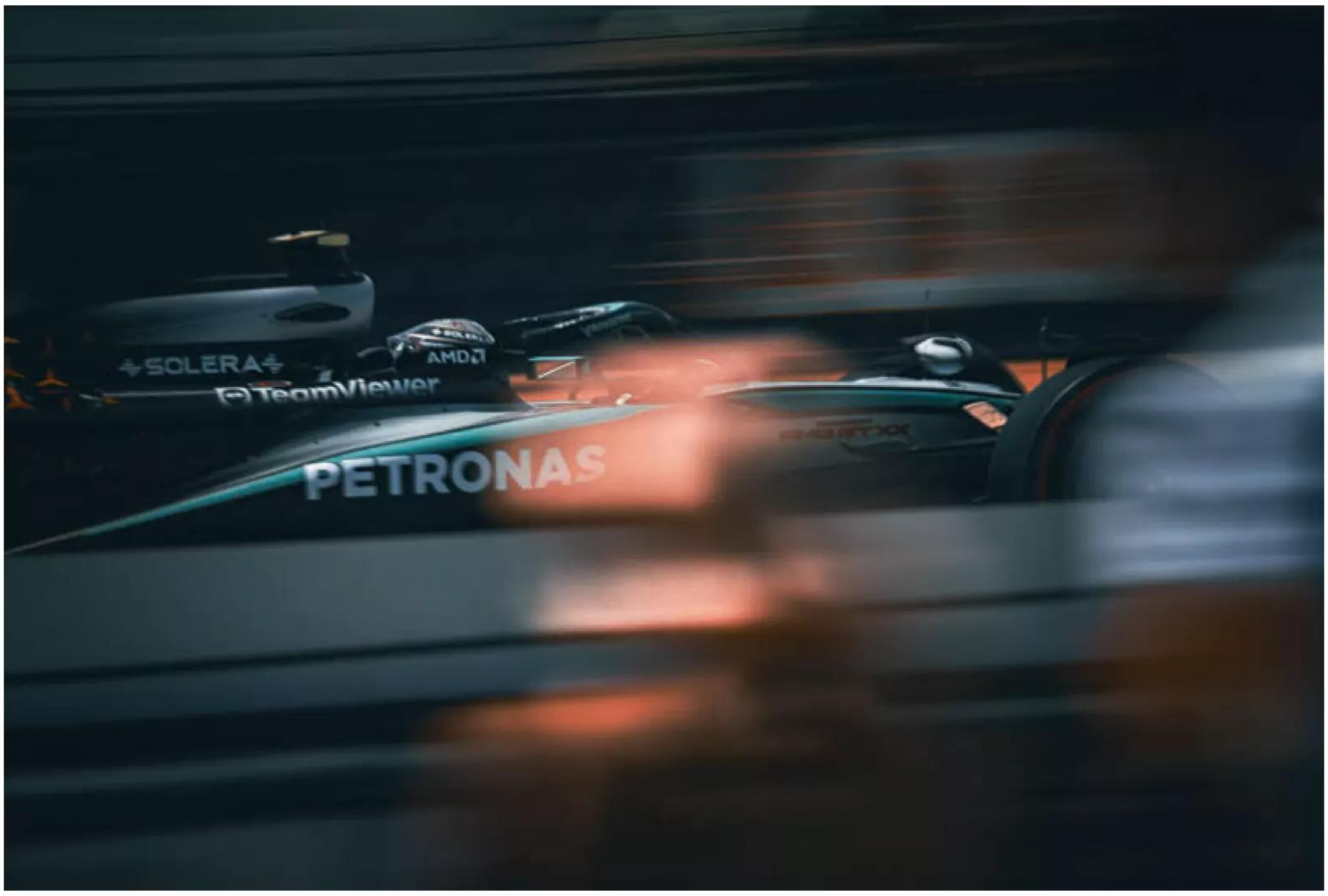

Kimi Antonelli at the British Grand Prix by Tom Martin

Canon EOS 90D, Sigma DG OS 70-300mm F4-5.6, 1/80sec at f/10, ISO 160

'This photo was taken at this year's British Grand Prix, Silverstone. I attended the race as a fan in an enclosure on the Wellington Straight, and had the crowd and a huge safety fence to shoot through while the cars were travelling at 190mph+. 'This proved a challenge and I shot this photo at 225mm at a slow shutter speed for the focal length to blur out the fence and background, which helps to emphasise the speed the F1 car is travelling in the image.'

Instagram: @tm84_photography

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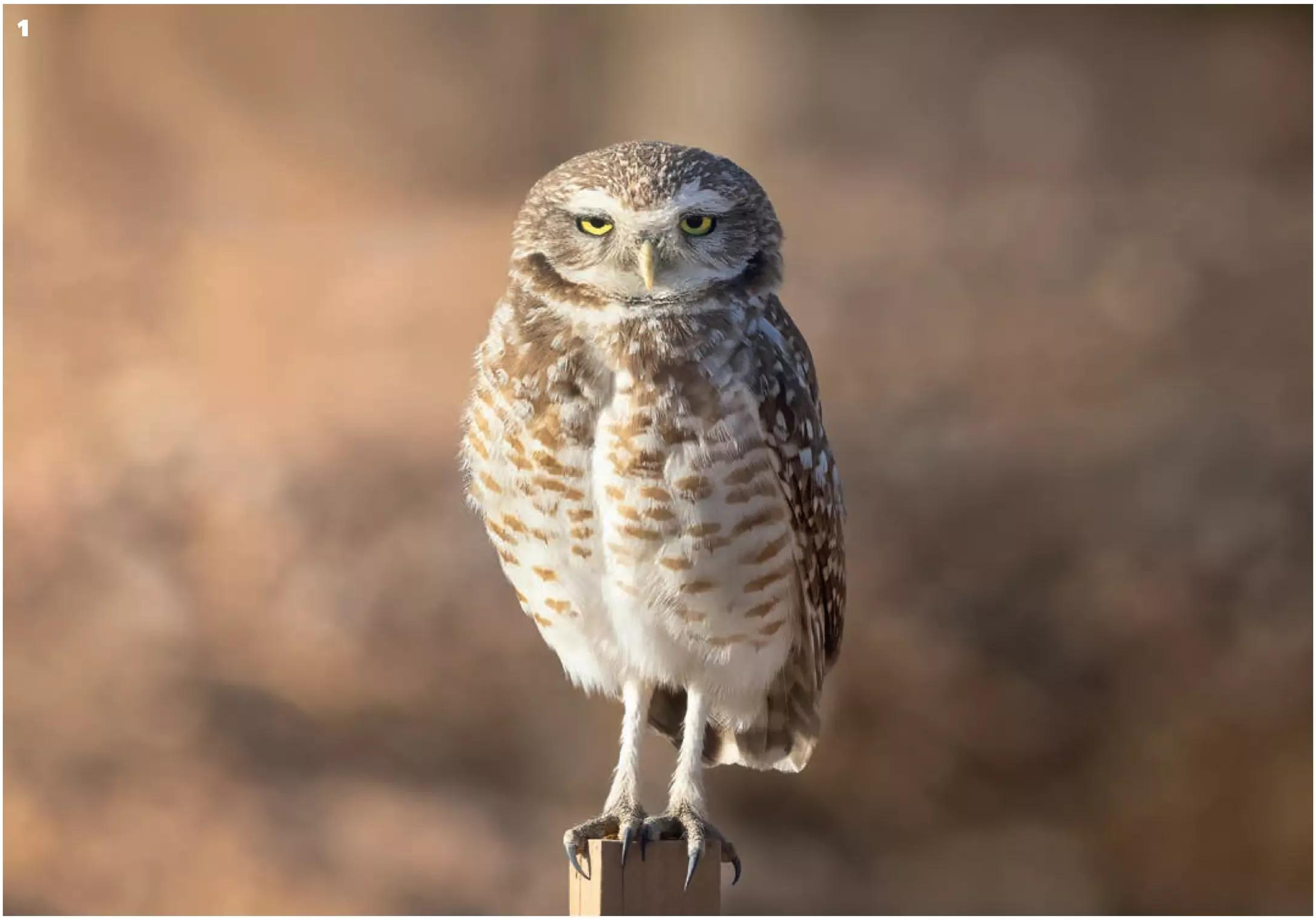
Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Burrowing Owl Surprise

1 Just as I was about to leave Scottsdale Community College's owl habitat, this burrowing owl appeared with a curious stare. After hours of waiting to see one, the surprise moment turned into a perfect capture of this expressive desert bird.
Canon EOS R5, Canon RF 100-500, 1/3200sec at f/10, ISO 420

Jonathon Isola, Chandler, Arizona, USA

About Jonathon
Jonathon is a member of Phoenix Camera Club and regional manager (AVP) at General Motors Financial. See more of his work at www.jonathonisola.com and Instagram Jonathon_isola

How did you get into photography?
After I finished postgraduate study, I found myself with a lot of time on my hands. I didn't have a meaningful hobby and always wanted a creative outlet but wasn't good at anything in the art world. My wife Diane and I often visited the local parks and she would point out colourful birds and take pictures of them on her phone. This sparked an interest in me and I then started doing the same thing. I craved for more nature photosphere and detailed images and advanced this into a new-found passion. It brings me into nature, where I can get away from the outside world and do something creative.

What do you love about photography?
The ability to capture the moment, the beauty of nature, be able to add my own artist touches to the photos I capture. I like where I can be connected to nature and share with others what my eyes are seeing.

Favourite subjects
I started with birds and this is my main go-to, but I like wildlife. I am hoping to expand my genre into other wildlife and travel more in the future.

Favourite photographers
Simon d'Entremont, because during my journey Simon's videos and portfolio of work was an inspiration for me and taught me so much. I also like the work of Jan Wegnar – his bird photography is just art.

How and where do you find inspiration?
I look at the 'masters' like Simon and Jan and others to see what they're doing and get ideas. I see how they process their photos and get ideas to improve mine. I am always on social media groups having conversations with other wildlife photographers and getting tips and ideas.

What was your first camera?
The Canon R7 but I only had that for a few months, as I

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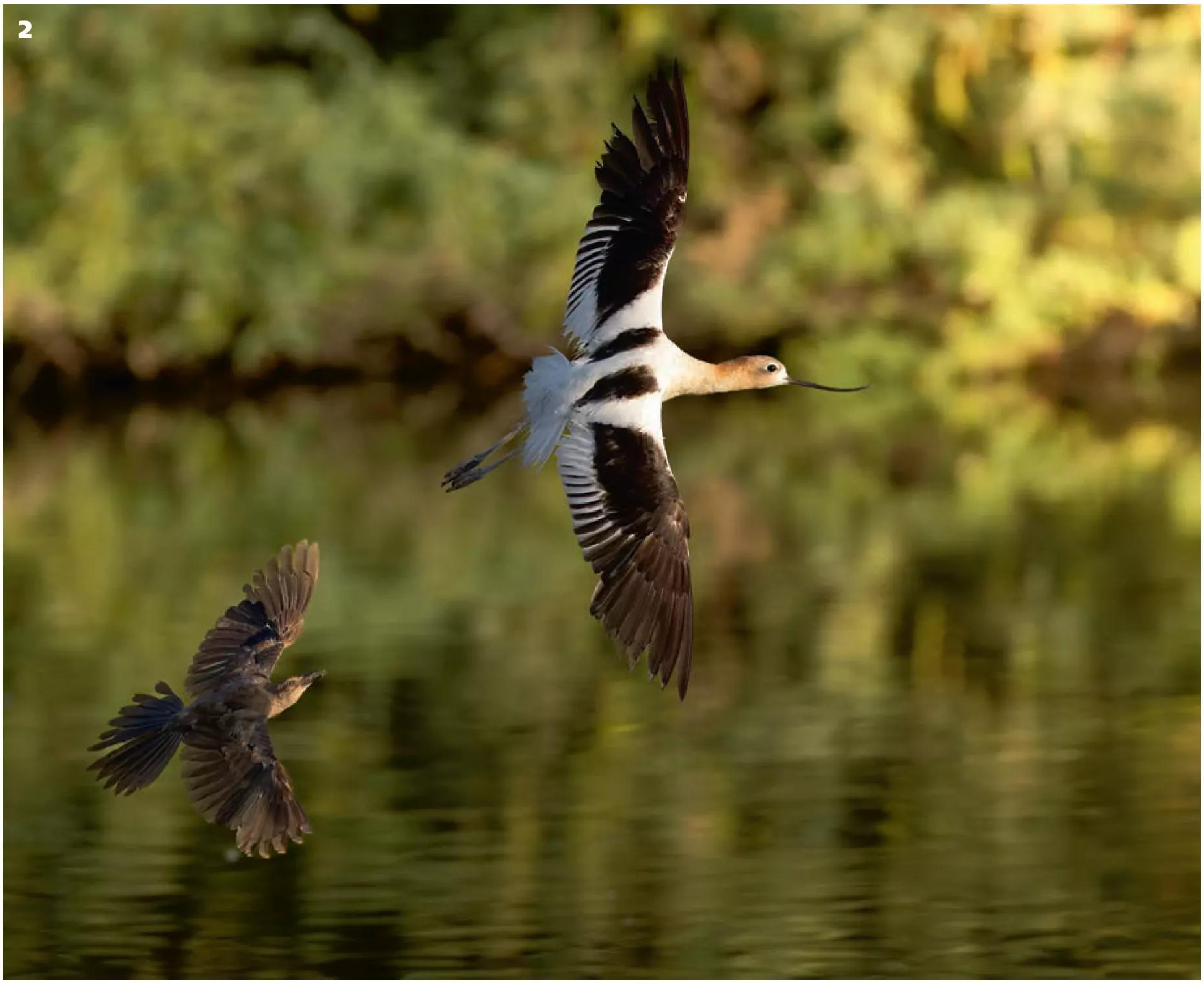
See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.



The Chase

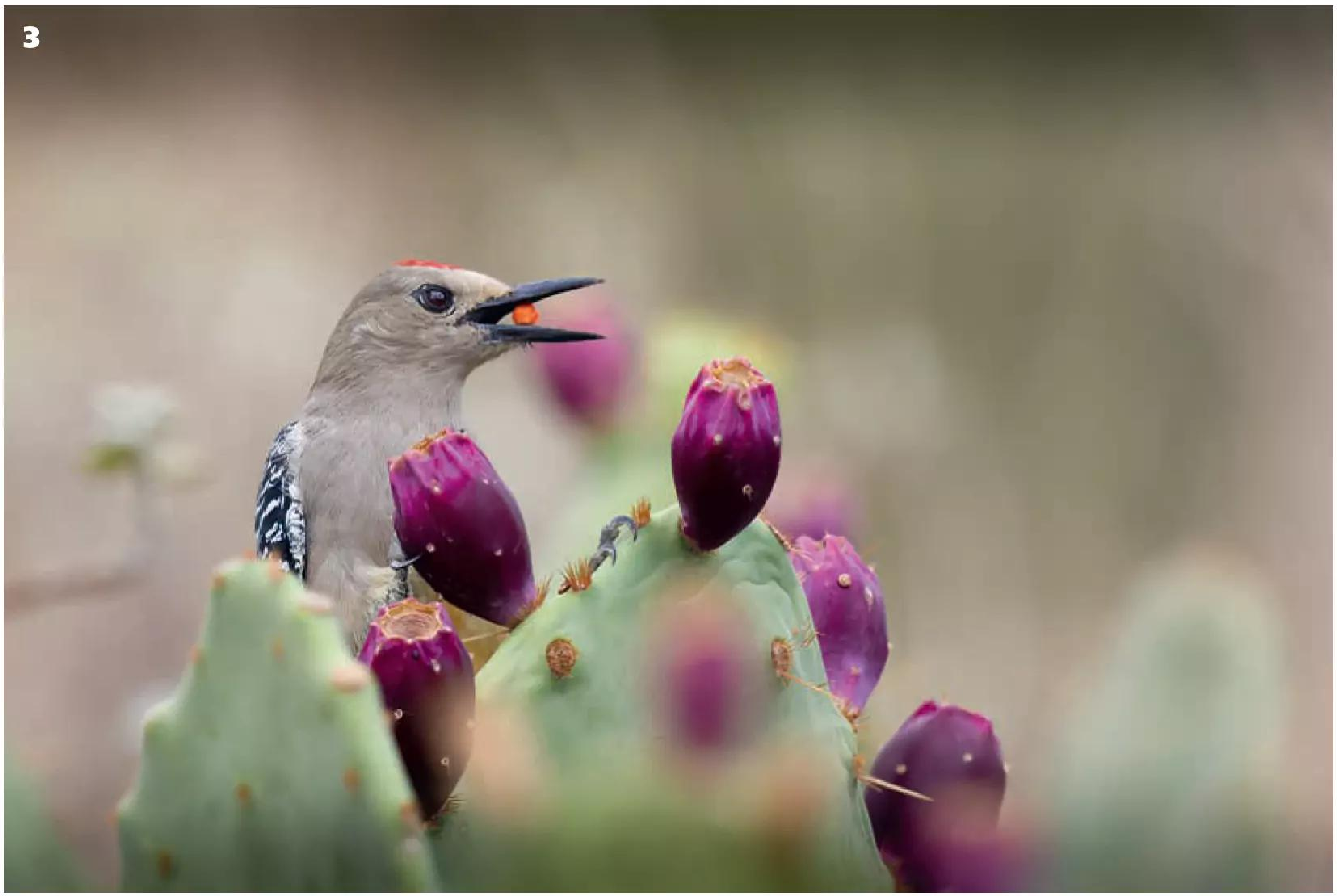
2 Taken at the Riparian Preserve in Gilbert, Arizona, a surprising scene unfolded as a bold grackle chased a much larger American avocet across the pond's golden surface. The avocet, tending to its nearby chicks, found itself in a defensive flight as the smaller bird gave relentless chase. I captured this fleeting moment of aerial tension, unsure what sparked the conflict – but in the end, the grackle flew off and the avocet returned to its young. Nature, as always, full of surprises.

Canon EOS R5 Mark II, Canon RF 100-500, 1/2000sec at f/7.1, ISO 640

Fruit of the Desert

3 While sitting quietly on a park bench surrounded by prickly pear and towering saguaro cacti, I found myself immersed in the stillness of the desert morning. Earlier, I had noticed a few birds moving through the area and thought how perfect it would be if one landed on the vibrant prickly pear fruit in front of me. Less than ten minutes later, a Gila woodpecker fluttered in, perching gracefully on the cactus pads. With striking precision, it began to feed – plucking a ruby-red fruit and revealing a brilliant orange berry in its beak. The moment captured the essence of the desert's quiet beauty: patience rewarded by nature's vivid surprise.

Canon EOS R5 Mark II, EF 500mm F4.0, 1/320sec at f/5.6, ISO 100



couldn't get comfortable with the autofocus. After many recommendations I traded it in for the R5. I feel that my first camera I was comfortable with was the R5.

Current kit
Canon EOS R5 Mark II, RF 100-500mm, RF 100mm F2.8 Macro and RF 28-70mm F2.8, EF 500mm F4 USM II.

Favourite lens
Canon EF 500mm F4 USM II prime.

Favourite accessory
Has to be my Cannon 1.4x Extender III, allowing me to turn my 500mm prime lens into a 700mm for extra reach.

Dream purchase
Canon RF 600mm f/4.

What software do you use for editing?
I use Lightroom Classic for editing and DxO PureRaw for noise reduction.

Favourite photography books
One of the first books I read was *Stunning Digital Photography* by Tony Northrup. Other than YouTube videos and a subsequent class that I took, this book was very instrumental as a reference guide in learning the basics and helping me to understand photography as I started my journey.

Favourite tips
For birds do not take photos looking down, you want to be at eye level. If you have to get down on the ground for that shot... no one said photography was easy. Take as many photos as you can, as you don't know what you might miss – an expression, the pivotal moment a bird takes off for flight – digital images are free. Don't be afraid of high ISO, because you can always clean it up with noise reduction. It's better to have high ISO than have the wrong shutter speed and have a blurry photo of wings. AP

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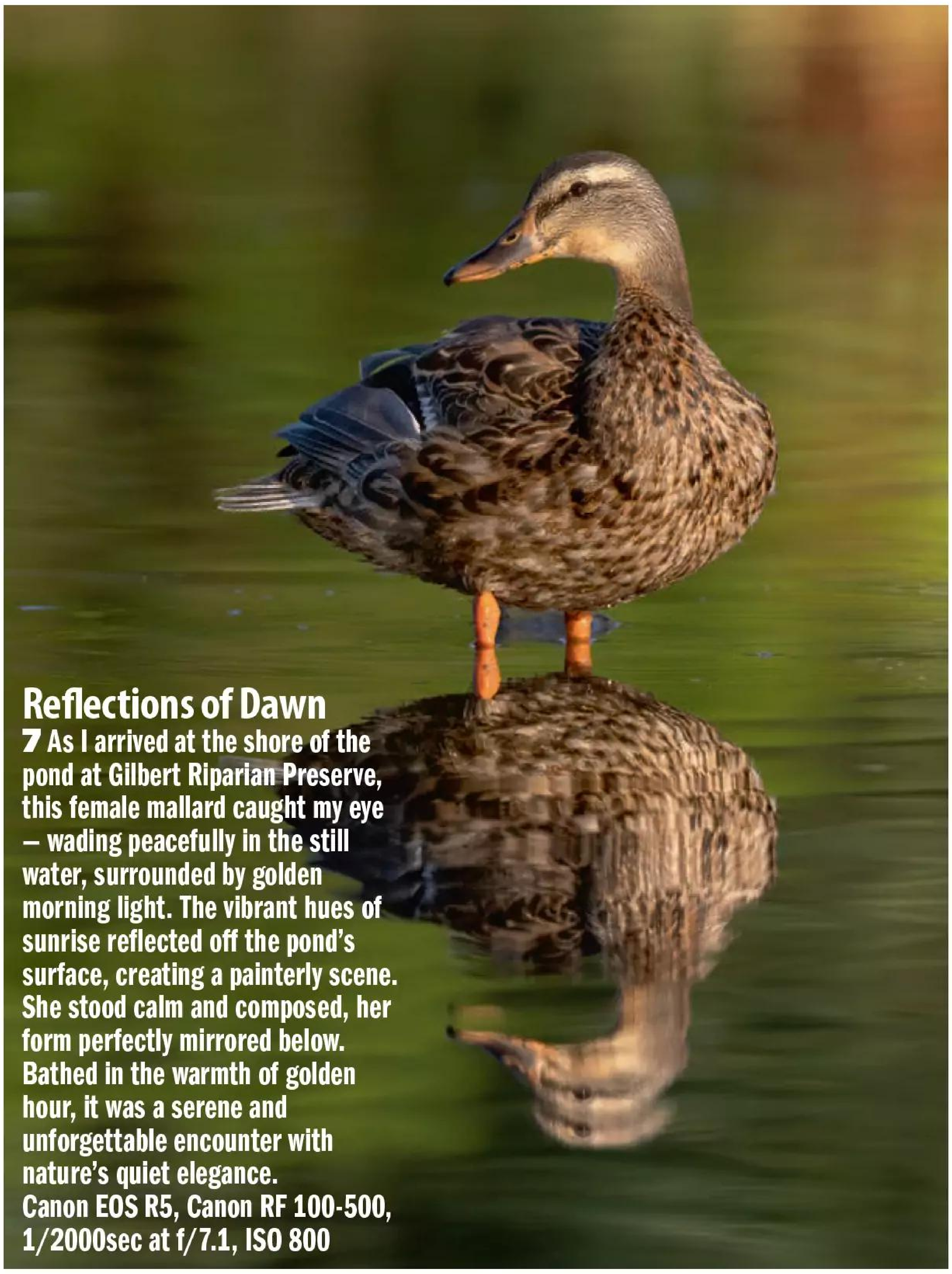
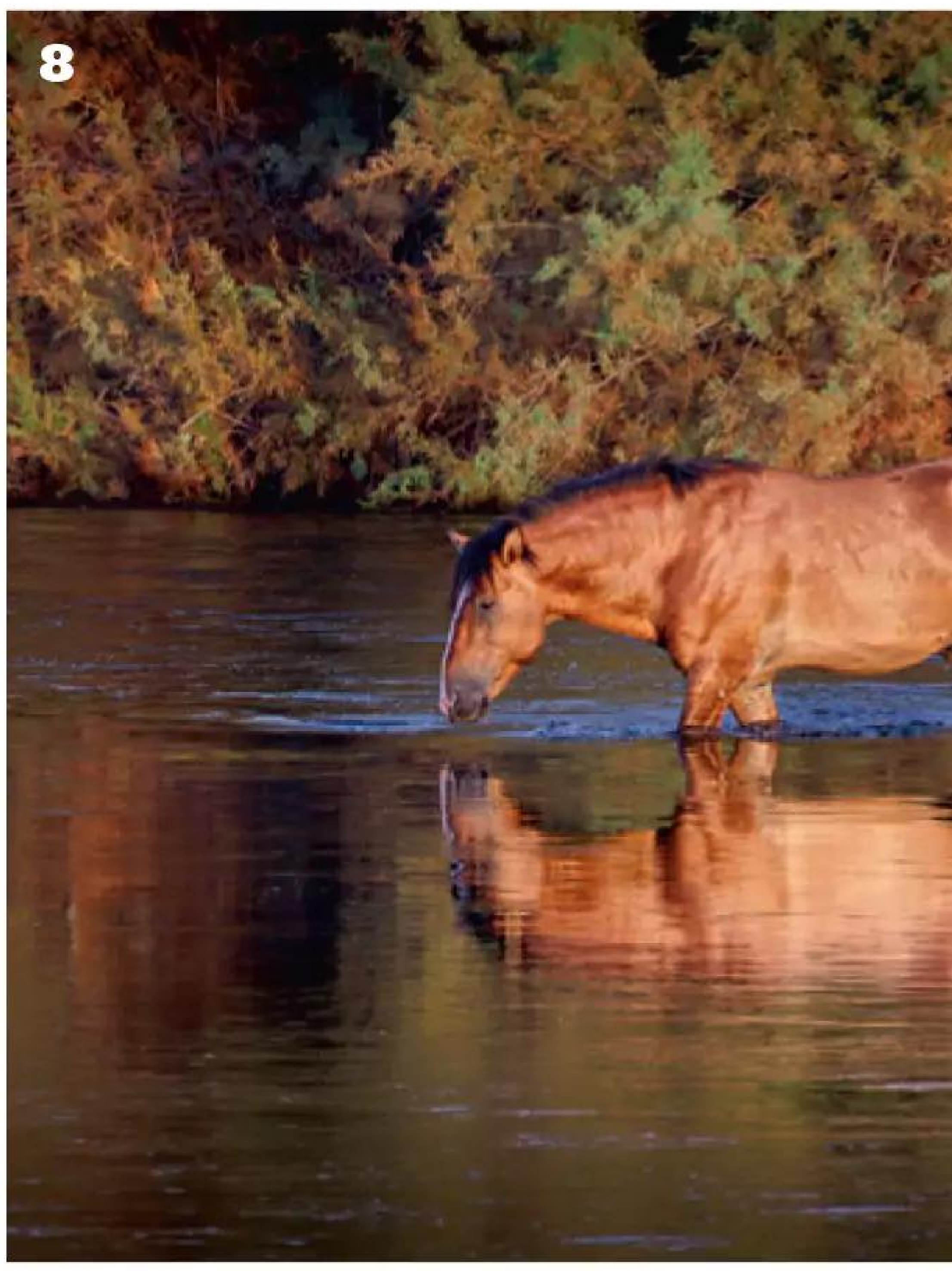


Reflections of Dawn

7 As I arrived at the shore of the pond at Gilbert Riparian Preserve, this female mallard caught my eye – wading peacefully in the still water, surrounded by golden morning light. The vibrant hues of sunrise reflected off the pond's surface, creating a painterly scene. She stood calm and composed, her form perfectly mirrored below. Bathed in the warmth of golden hour, it was a serene and unforgettable encounter with nature's quiet elegance.
Canon EOS R5, Canon RF 100-500, 1/2000sec at f/7.1, ISO 800

Tonto Wild Horses

8 Captured at sunrise along the Salt River in Arizona's Tonto National Forest, these wild horses embody nature's tranquil beauty. Guided by a local tip, I arrived at dawn to witness their graceful presence, aiming to preserve this stunning natural treasure in a timeless image.
Canon EOS R5, RF 100-400, 1/200sec at f/11, ISO 800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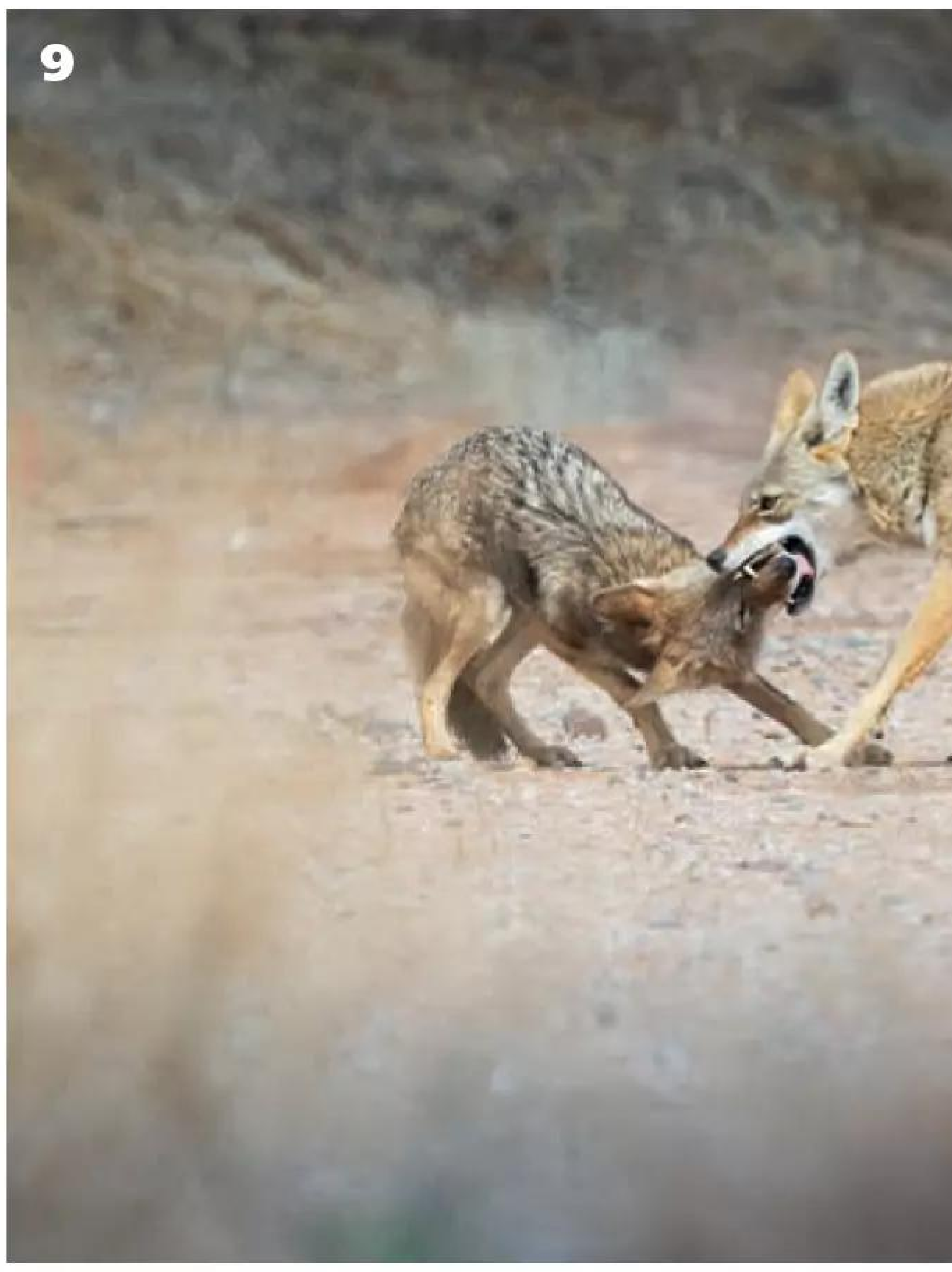
Horse Play

9 This pair of coyotes crossed in front of me unaware of my existence, and continued chasing each other around; and I was able to catch this photo of them horse-playing.
Canon EOS R5 Mark II, Canon EF 500mm F4 USM II with 1.4x teleconverter, 1/1250sec at f/11, ISO 2000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Woodpecker's Oasis

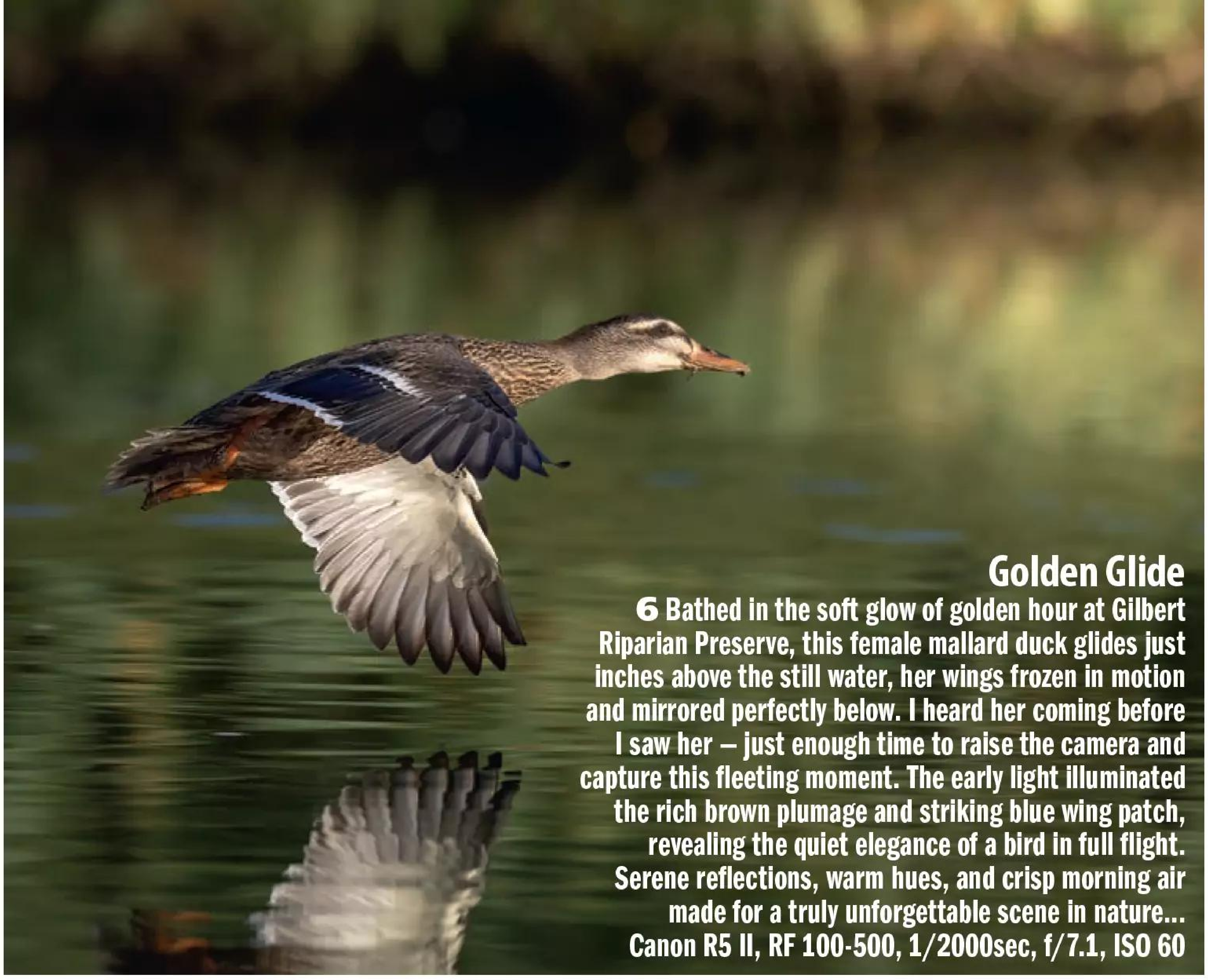
4 On top of a towering 'forest' of Saguaro cacti in a Gilbert, Arizona park, a Gila woodpecker pauses for a sweet sip. This native Arizona bird, known for its distinctive barred plumage, gracefully moves from bloom to bloom, drawing vital nectar. Uusually I don't see opportunities like this when the cactus are blooming and have the beautiful bird perched on top.

Canon EOS R5 Mark II, Canon RF 100-500, 1/4000sec at f/10, ISO 1000

Emerald Jewel

5 Following this speedy Anna's hummingbird around the trees finally paid off! It briefly rested, giving me a chance to photograph its dazzling colors as its wings began to beat for flight. A tiny flash of brilliance in the Arizona sun.

Canon EOS R5, Canon RF 100-500, 1/4000sec at f/10, ISO 10,000

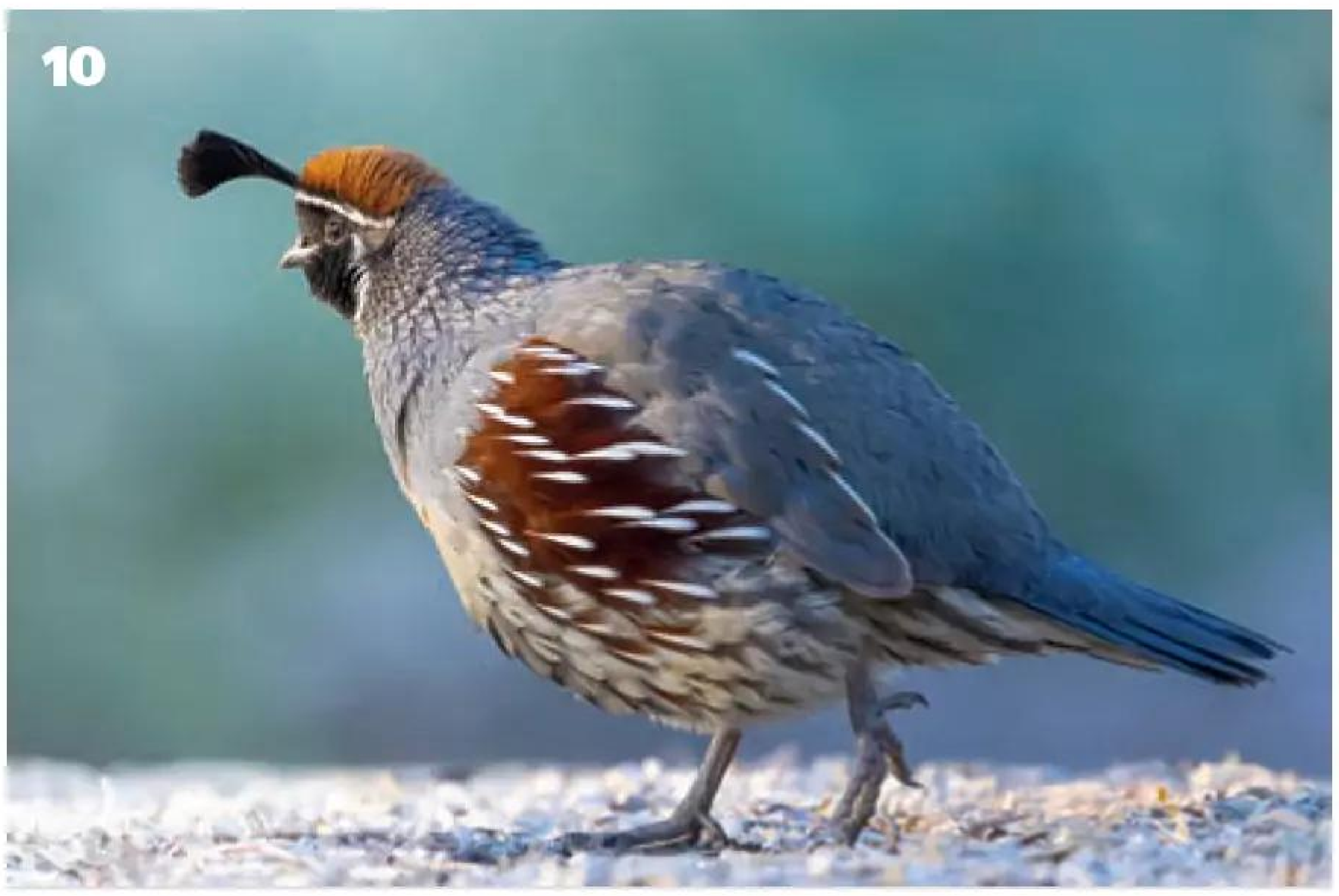


Golden Glide

6 Bathed in the soft glow of golden hour at Gilbert Riparian Preserve, this female mallard duck glides just inches above the still water, her wings frozen in motion and mirrored perfectly below. I heard her coming before I saw her – just enough time to raise the camera and capture this fleeting moment. The early light illuminated the rich brown plumage and striking blue wing patch, revealing the quiet elegance of a bird in full flight. Serene reflections, warm hues, and crisp morning air made for a truly unforgettable scene in nature...

Canon R5 II, RF 100-500, 1/2000sec, f/7.1, ISO 60

10

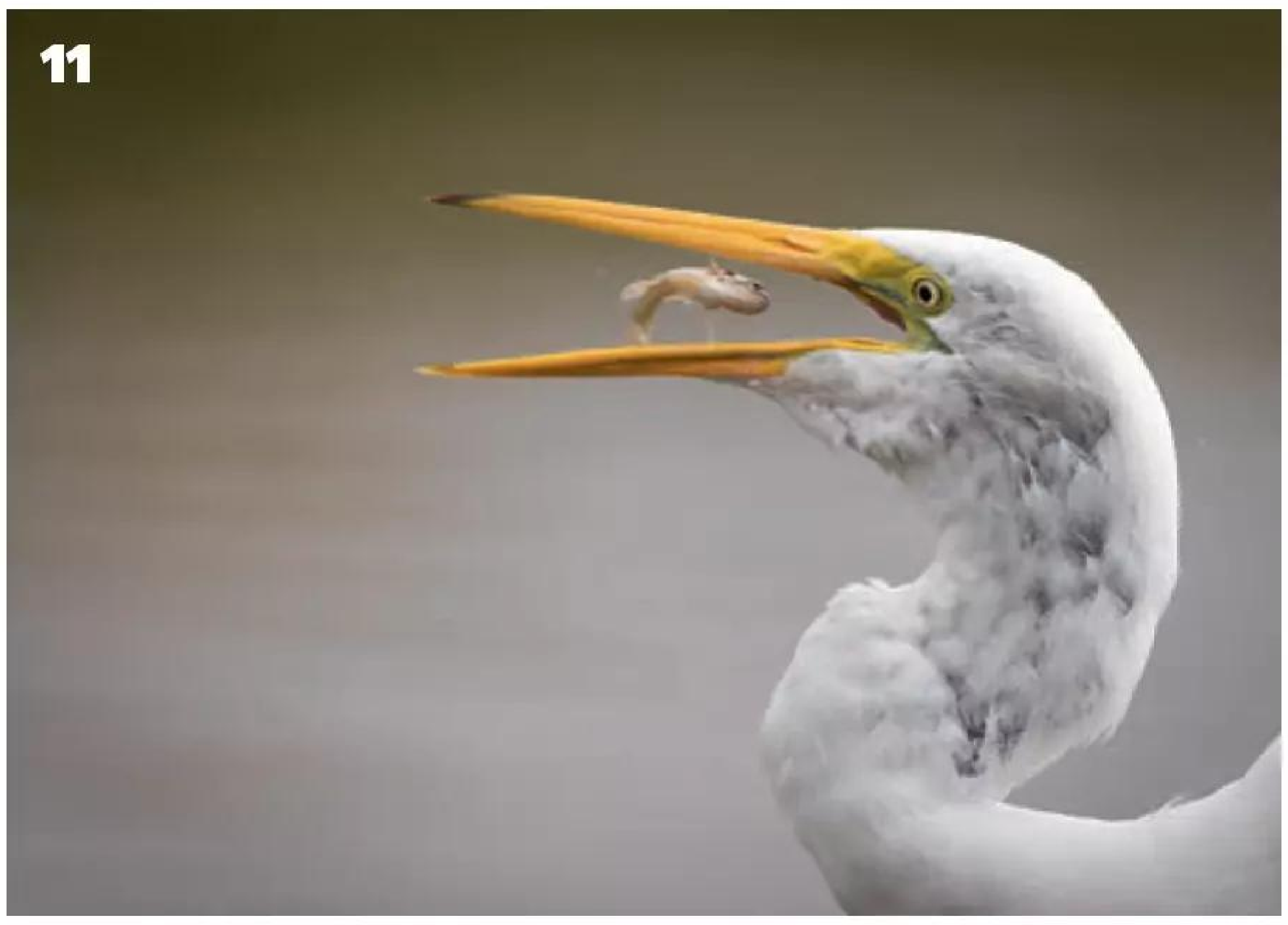


The Patient Shot

10 For a long time, I'd really wanted to get a good photo of a male Gambel's quail, (native to SW United States) but they're incredibly skittish and just won't hold still! So, I found a spot at the bottom of a slope at the preserve, lay on my stomach, and just waited. Eventually, this beautiful bird came back, and I finally got the portrait that I was after.

Canon EOS R5, Canon RF 100-500mm, 1/800sec at f/7.1, ISO 5000

11

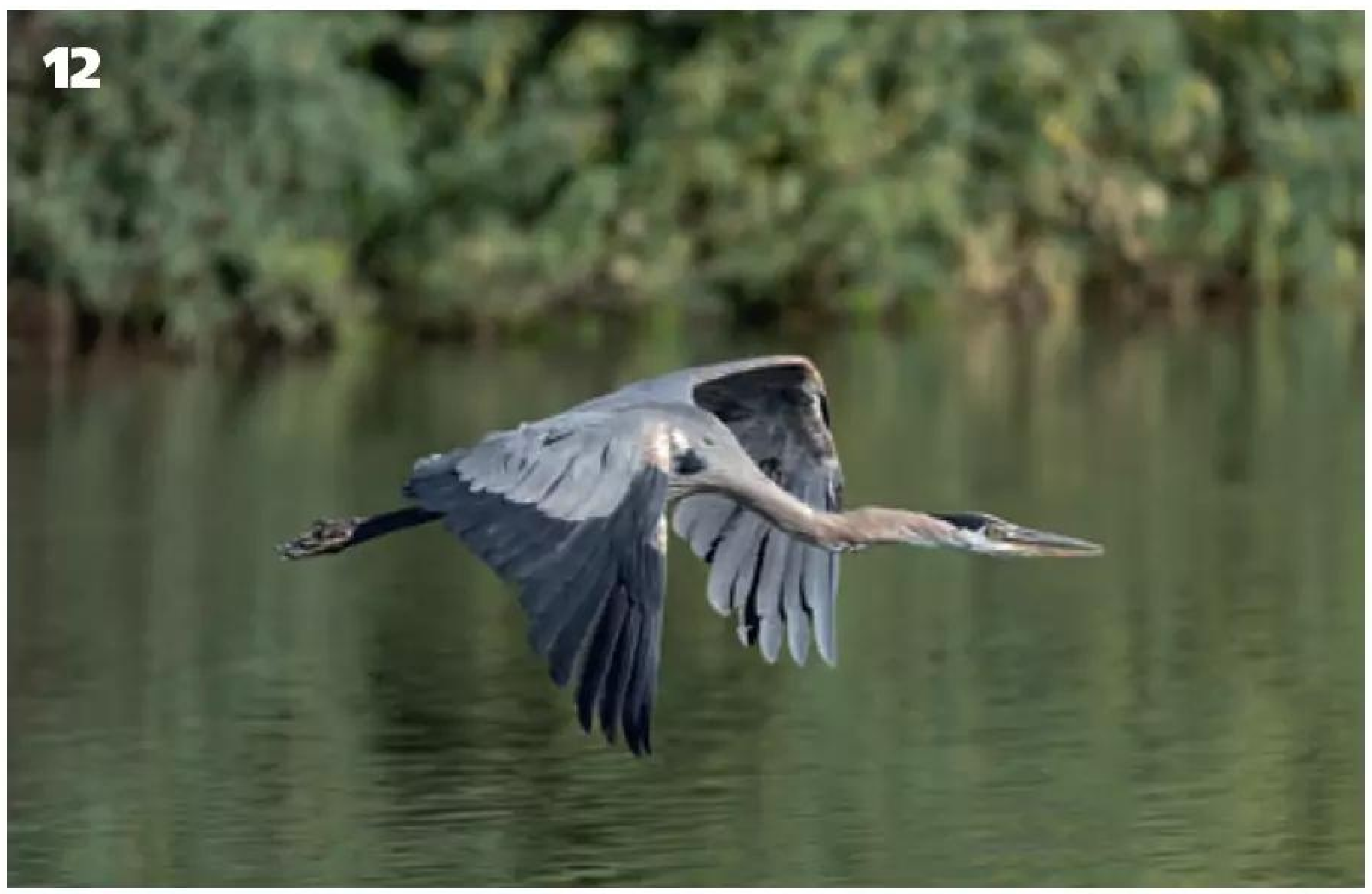


Gone Fishing

11 At the Gilbert Arizona Riparian Preserve, I had this great egret in front of me fishing. I war able to catch the pivotal moment when the bird was flipping the fish before it swallowed it.

Canon EOS R5 Mark II, Canon EF 500mm F4 USM II, 1/1250sec at f/5.6, ISO 320

12



Silent Glide

12 Captured at the Riparian Preserve in Gilbert, Arizona, this close-up of a great blue heron in flight came after patient observation. I waited for the perfect moment to showcase its elegant form gliding just above the pond, offering a unique and intimate view of this majestic bird.

Canon EOS R5 Mark II, Canon RF 100-500mm, 1/2500sec at f/7.1, ISO 640

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Treat yourself or a loved one this Christmas by giving the gift of fantastic photography. Whether you're perfecting portraits, exploring landscapes or mastering lighting, our expert guides are packed with inspiration, tips and techniques to take your shots to the next level.

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Buying Guide

172 lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

50-100mm 1:1.8 DC ø82
50
60
70
85
100
A

Lens mounts
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture
Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
CANON DSLR																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT									DIMENSIONS		
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		·	·		·	·		·	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			·		·			·	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		·	·		·	·		·	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·			·	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			·		·			·	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			·		·			·		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			·		·	·		·	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		·	·		·	·		·	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			·		·	·		·	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		·	·		·	·		·	90	67	98.9	76	745
NEW 180mm f/4.5 1.5x Ultra Macro APO	£499		Unique long telephoto macro includes autofocus from infinity to 1.5m and electronic aperture setting			·					·	30	62	67.6	88.4	484
NEW 200mm f/2 AF FF	£1999		Remarkably lightweight and affordable ultra-large aperture telephoto lens with autofocus			·					·	150	105	118	148.3	1588
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	·				·				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					·				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	·				·				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	·				·				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					·				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					·				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	·				·				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					·			·	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					·			·	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	·				·			·	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					·			·	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					·			·	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					·			·	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	·				·			·	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	·				·			·	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	·				·			·	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					·			·	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					·			·	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					·			·	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					·			·	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	·				·			·	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					·			·	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					·			·	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					·			·	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	·				·			·	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	·				·			·	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·				·			·	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					·			·	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					·			·	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					·			·	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	·				·			·	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	·				·			·	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					·			·	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					·			·	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					·			·	25	77	82.5	112	740

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT							MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS		
					SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME			DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						•			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						•			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•		•	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						•			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						•		•	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•		•	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•		•	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						•		•	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						•		•	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						•		•	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						•		•	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						•		•	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						•		•	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•		•	19	49	60	67.5	265
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						•		•	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						•		•	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						•		•	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						•		•	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						•		•	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•		•	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			•		•			•	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•		•	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			•		•			•	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			•		•			•	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			•		•			•	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•		•	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•		•	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•		•	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			•					•	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•		•	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			•					•	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•		•	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•					•	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			•		•			•	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			•		•			•	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		•	•	•	•	•		•	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•		•	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
SIGMA DSLR																
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			·		·		·	·	24	n/a	101	132	1150
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			·		·		·	·	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			·		·		·	·	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM | A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			·		·		·		28	72	78	121	810
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			·		·		·	·	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			·		·		·	·	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	·		·		·		·	·	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	·	·	·		·		·	·	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			·		·		·	·	28	77	82.8	107.1	865
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		·	·		·	·	·	·	30	67	77	94	665
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		·	·		·		·	·	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			·		·		·		37.4	82	93.5	170.7	1490
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	·		·		·		·	·	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			·		·		·	·	85	86	95	126	1130
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			·		·		·	·	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	·		·		·		·	·	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		·	·		·	·	·	·	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			·		·		·	·	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	·		·		·		·	·	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	·		·		·		·	·	260	105	121	290.2	2860
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					·			·	15	52	66.3	32.8	205
40mm f/2 Ultron SL II-S	**£470**		**Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs**					·			·	**25**	**52**	**66.3**	**37.5**	**260**
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring					·			·	45	52	69	48.1	365
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, inlcuding classic film cameras					·			·	45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					·			·	90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			·		·			·	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			·		·			·	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			·		·			·	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			·		·			·	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			·		·			·	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			·		·			·	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			·		·			·	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			·		·			·	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			·		·			·	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			·		·			·	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			·		·			·	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			·		·			·	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			·		·			·	80	77	129	132	1123

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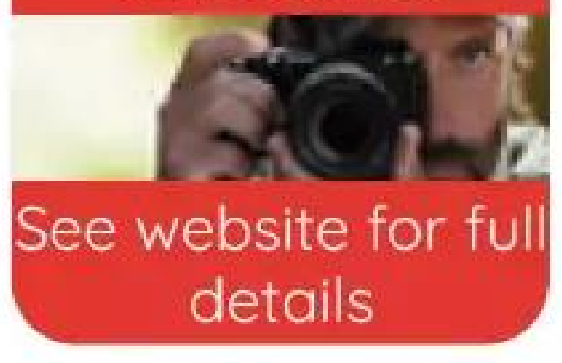

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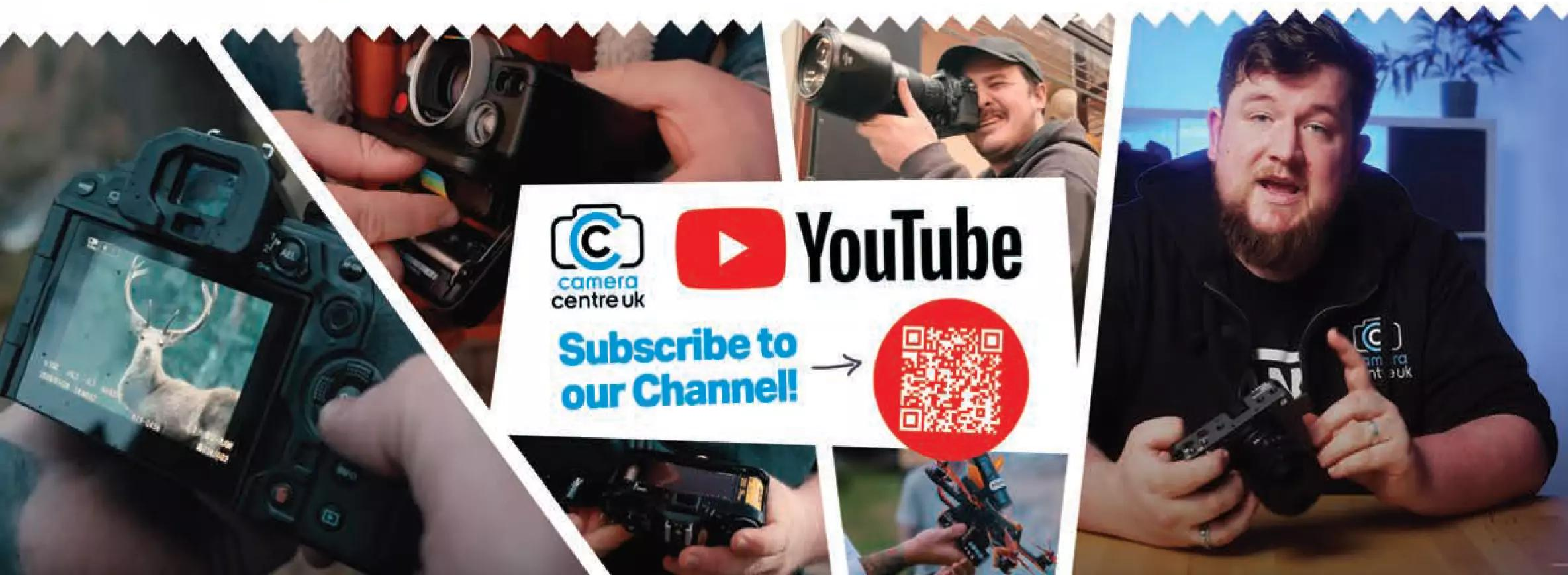

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RF 24-70 F2.8 IS USM box	£1899
RF 24-105 F4 L IS	£999
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1299
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RF 70-200 F4 L IS USM	£1299
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MR-14 ringflash	£249
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430EX II	£99
430EX	£69
550EX	£49
580EX	£149
580EXII	£179
600EX RT	£199
600EX RTII box	£349
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RS-80N3 remote	£30
TC80-N3 remote	£79
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14 F2.8 USM LII	£699
15 F2.8 fisheye	£299
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17-40 F4 L USM	£199
17-55 F2.8 IS USM box EFS	£349
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£249
24 F2.8 IS USM	£349
24 F2.8 EFS	£149
24 F3.5 USM LII TSE box	£1199
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
35 F1.4 USM LII box	£899
35 F2 IS USM box	£449
45 F2.8 TSE box	£499
50 F1.4 USM box	£249
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£599
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 USM LII	£699
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro	£299
100-400 F4.5/5.6 LII box	£1299
100-400 F4.5/5.6 L	£499
135 F2 USM L	£599
180 F3.5 L USM macro	£699
200-400 F4 IS USM L	£5499
300 F2.8 IS USM LII	£3499
300 F4 IS USM L	£599
400 F4 DO IS II USM	£3699
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50 F1.4 Art	£499
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105 F2.8 EX DG HSM OS	£299
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TC1401 1.4x extender	£149

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D750 body box	£599
D500 body box	£999
D7500 body	£599
D7200 body	£399
D7100 body box	£299
D5100 body box	£169
MBD-18 (D850) box	£249
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-11 (D7000)	£49

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SU-800 commander	£149
DR-6 or DR-5 angle finder each	£149
MC-36A rem £149 MC-30A rem	£79

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10-20 F4.5/5.6 AF-P DX VR	£239
10-24 F3.5/4.5 AFS box	£349
12-24 F4 AFS DX	£199
14-24 F2.8 AFS	£599
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£299
18-105 F3.5/5.6 VR DX AFS	£199
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£449
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1199
24-70 F2.8 AFS box	£599
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.8 AFS DX	£149
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£69
55-200 F4.5/5.6 AFS VR DX box	£99
55-300 F4.5/5.6 AFS DX VR	£229
70-200 F2.8 E FL AFS box	£1399
70-300 F4.5/5.6 E AF P VR	£449
70-300 F4.5/5.6 AFS VR	£299
85 F1.8 AFS box	£299
105 F2 DC	£699
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR box	£699
300 F2.8 AFS VRII	£1999
300 F4 E PF VR box	£899
500 F4 E FL ED VR	£3799
500 F5.6 E PF VR AFS box	£1499
TC14-EIII	£349
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12-24 F4.5/5.6 II HSM	£349
18-300 F3.5/6.3 DC OS	£299
20 F1.4 DG HSM Art	£499
24-105 F4 DG OS	£499
35 F1.4 Art	£499
50 F1.4 Art	£499
70-200 F2.8 Sport box	£799
105 F2.8 EX DG HSM OS	£299
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem	£699
180 F2.8 OS macro	£499
TC-1401 1.4x extender	£149
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18-200 F3.5/6.3 DiII VC	£149
70-300 F4.5/5.6 DiII VD HLD	£229
90 F2.8 Di VC	£299
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F801/F601 body each	£99
F3HP body	£499
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F + plain prism	£499
FM2N body	£399/599
FE2 body	£499
28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£299
300 F4.5 ED AIS box	£399
PB-6 bellows	£199
PB-5 or PB-4 bellows each	£199

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Olympus Used

OM-1 MKII Body

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G9 Body

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Sony Used

200-600mm F5.6/6.3

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A1 body

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16 F1.4 WR box	£349
16-55 F2.8 XF	£499
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£349
27 F2.8 XF	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£799
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£349
56 F1.2 R	£399
60 f2.4 R	£399
70-300 F4/5.6 R	£599
1.4x XF conv	£249
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12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14 F2.5	£149
14-42 F3.5/5.6	£99
14-140 F3.5/5.6	£299
25 F1.4 box	£399
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45-200 F4.5/5.6 box	£179
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50 F1.4 ZA	£799
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70-200 F4 G	£699
85 F1.4 GM	£999
100 F2.8 GM	£699
200-600 F5.6/6.3 box	£1199
Sigma 35 F1.2 Art	£699
Tamron 150-500 F5/6.7 VC	£899
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A1 body box	£199
AE-1 body silver	£129
AE-1P body black Box	£299
AE-1P body silver	£219
FD 200 F4 macro	£299

MINOLTA MD USED

X-700 body	£199
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OM-1N body black box	£299
OM-1 body	£179
OM-2N body black	£299
OM-2N body silver	£299
OM-10 body	£99
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Cambo bag bellows	£149
Wista 6x7 roll film holder	£149
Wista 6x9 roll film holder	£149

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GH3382 QD ball head	£329
GT3541LS	£499
GT5540LS	£599
GT5541LS	£699
GT5543LS	£699
G2220 Explorer	£199
G2380 Fluidhead	£239
GM5561 monopod	£249

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ETRSi + 75 + WLF +120 back	£699
ETRSi body	£299
40 F4 PE	£429
50 F2.8 E MC	£199
100 F4 PE macro	£299
100 F4 E macro	£199
135 F4 PE	£349
150 F3.5 PE	£299
150 F3.5 E	£179
250 F5.6 E	£199
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135W back	£599
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Sports finder	£299
AEIII prism £349 AEII prism	£199
Rotary or plain prism E	£149
Macro bellows E	£149

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SQA, 80, WLF,120 back	£699
SQB, 80 plain prism, 120 back	£799
SQB, 80, WLF, 120 back	£799
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1.4x converter PS box	£299
2x converter PS box	£149
SQAi 120 back late	£149
SQA 120 back early	£99
SQAi waist level finder	£169
SQAi prism AE late	£399
Plain prism S	£199
Prism AE early	£249
SQA speed grip	£99

BRONICA GS 6x7 USED

GS body, 100 F3.5, RFH, AE prism	£799
50 F4.5	£299
Speed grip G	£139
AE prism	£199

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F2.8, A12, WLF
£4399

SWC/M
c/w
viewfinder
£2299

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501CM, 80 F2.8, A12, WLF	£3199
501C body black	£999
500CM, 80 F2.8 CF, A12, WLF	£1999
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PM45 prism	£399
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135 F5.6 CF	£599
150 F4 CFI	£899
150 F4 CF	£499
150 F4 Black T*	£399
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250 F5.6 CF	£499
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55-110 F5.6 FA	£499
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150-300 F5.6 FA ED box	£499
200 F4 FA	£399
300 F5.6 FA £499 400 F5.6 FA	£499

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135 F4 leaf box	£399
200 F4	£299
300 F4 green T*	£499
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55 F4 late	£599
75 F4.5 shift box	£499
75 F4.5 box £499 90-180 F5.6	£399
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120 F3.5 soft focus	£299
135 F4 macro	£299
165 F2.8 £199 165 F4 leaf	£379
200 F4 £249 300 F4 latest	£199
400 F4 early	£399
1.4x or 2x converter ech	£199
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REF converter angle finder	£149
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Sekonic L358	£149

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902870	Canon 135mm f2L USM EF Lens	£499
908629	Canon 16-35mm f2.8 L II USM EF Lens	£499
908664	Canon 16-35mm f4L IS USM EF Lens	£499
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907755	Canon 24-70mm f2.8L II USM EF Lens	£999
908590	Canon 24mm f2.8 STM EF-S Lens	£99
901719	Canon 28-300mm f3.5-5.6L IS USM EF Lens	£999
908652	Canon 50mm f1.4 USM EF Lens	£149
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907532	Canon 80-200mm f4.5-5.6 EF II Lens	£69
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908375	Canon EOS 250D DSLR Camera & 18-55mm IS Lens	£499
908460	Canon EOS 250D DSLR Camera & 18-55mm Lens	£499
908608	Canon EOS 4000D DSLR Camera & 18-55mm Lens	£279
908867	Canon EOS 5D Mark IV DSLR Camera Body	£999
908196	Canon EOS 5Ds Digital Camera Body	£649
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908907	Canon EOS 6D Mark II DSLR Camera Body	£649
908873	Canon EOS 750D DSLR Camera & 18-55mm IS lens	£379
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908625	Canon EOS 90D DSLR Camera Body	£799
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908519	Canon EOS R7 Mirrorless Camera Body	£999
908213	Canon EOS RP Mirrorless Camera Body	£579
908509	Canon RF 15-30mm f4.5-6.3 IS STM Lens	£431
908530	Canon RF 24-105mm f4 L IS USM Lens	£999
908526	Canon RF 35mm f1.8 Macro IS STM Lens	£369
908733	Canon RF 600mm f11 IS STM Lens	£549
908729	Canon RF 70-200mm f2.8 L IS USM Lens	£1,999
908114	Canon RF 85mm f2 Macro IS STM Lens	£479
908316	Canon RF-S 10-18mm f4.5-6.3 IS STM Lens	£259
908520	Canon RF-S 18-150mm f3.5-6.3 IS STM Lens	£399
908882	Canon RF-S 18-45mm f4.5-6.3 IS STM Lens	£149
908392	Canon RF-S 55-210mm f5-7.1 IS STM Lens	£339

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907984	Fujifilm 18-55mm f2.8-4 R LM OIS XF Lens	£299
906946	Fujifilm 35mm f1.4 R XF Lens	£349
907983	Fujifilm 35mm f2 R WR XF Lens	£299
908352	Fujifilm X-T3 Mirrorless Camera Body	£549
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907577	Nikon 105mm f1.4E ED AF-S NIKKOR Lens	£1,109
904527	Nikon 14-30mm f4 S Nikkor Z Lens	£799
908927	Nikon 16-85mm f3.5-5.6G ED AF-S DX VR NIKKOR Lens	£159
908280	Nikon 18-140mm f3.5-5.6G ED AF-S DX NIKKOR VR Lens	£149
908132	Nikon 18-300mm f3.5-6.3G ED AFS DX VR Lens	£399
907549	Nikon 24mm f1.8G ED AF-S NIKKOR Lens	£349
908480	Nikon 28mm f1.8G AF-S Lens	£269
906967	Nikon 300mm f4E PF AF-S NIKKOR ED VR Lens	£799
907851	Nikon 35mm f1.8G AF-S DX NIKKOR Lens	£99
907286	Nikon 500mm f5.6E PF ED AF-S NIKKOR VR Lens	£2,159
907570	Nikon 50mm f1.4G AF-S Lens	£149
908658	Nikon 55-200mm f4-5.6G ED AFS DX VR Lens	£99
907991	Nikon 70-200mm f2.8G ED AFS VR II Lens	£599
908090	Nikon 80-400mm f4.5-5.6D ED VR Zoom Lens	£449
908779	Nikon D3200 DSLR Camera & 18-55mm VR Lens	£219
906901	Nikon D3500 DSLR Camera & 18-55mm VR Lens	£499
908659	Nikon D500 DSLR Camera Body	£699
908877	Nikon D5100 DSLR Camera & 18-55mm Lens	£199
908780	Nikon D60 DSLR Camera & 18-55mm Lens	£149
81870	Nikon D7200 DSLR Camera & 18-300mm Lens	£799
907289	Nikon D7200 DSLR Camera Body	£439
907550	Nikon D750 DSLR Camera Body	£599
908301	Nikon Z 14-30mm f4 S Lens	£999
906969	Nikon Z 24-200mm f4-6.3 VR Lens	£549
908121	Nikon Z 24-70mm f2.8 S Nikkor Lens	£1,699
908876	Nikon Z 24-70mm f4 S Lens	£359
908639	Nikon Z 28mm f2.8 SE Lens	£219
906417	Nikon Z 35mm f1.8 S Lens	£649
908646	Nikon Z 70-180mm f2.8 Lens	£999
900412	Nikon Z 85mm f1.8 S Lens	£649
908687	Nikon Z6 II Mirrorless Camera Body	£899

Used Panasonic

908360	Panasonic 20mm f1.7G Lens	£179
908370	Panasonic 25mm f1.4 DG Leica Summilux Asph. II Lens	£399
907650	Panasonic 35-100mm f2.8 X VARIO POWER OIS II Lens	£739
908721	Panasonic 45-200mm f4-5.6 Mega OIS Lumix G Vario Lens	£149
908365	Panasonic 8-18mm f2.8-4.0 ASPH. Leica DG Lens	£549
908820	Panasonic Lumix FZ1000 Bridge Camera	£399
908568	Panasonic Lumix FZ2000 Bridge Camera	£674
908899	Panasonic Lumix FZ82 Bridge Camera	£309
908535	Panasonic Lumix G10 Mirrorless Camera & 14-42mm Lens	£161
907784	Panasonic Lumix GH5 Mirrorless Camera Body	£449
908720	Panasonic Lumix GX7 Mirrorless Camera & 14-42mm Lens	£399
907554	Panasonic Lumix S 24-105mm f4 Macro OIS Lens	£759
908872	Panasonic Lumix S5 Mirrorless Camera & 20-60mm Lens	£749
902963	Panasonic Lumix S9 Mirrorless Camera & 20-60mm Lens	£1,499
908926	Panasonic Lumix TZ99 Compact Camera (Silver)	£399

Used Sigma

908669	Sigma 105mm f2.8 DG Macro OS HSM Lens (Canon EF)	£249
902609	Sigma 14mm f1.8 DG HSM ART Lens (Sony FE)	£749
908904	Sigma 16mm f1.4 DC DN Contemporary Lens (Canon EF-M)	£249
908612	Sigma 16mm f1.4 DC DN Contemporary Lens (Nikon Z)	£319
907657	Sigma 20mm f1.4 DG HSM ART Lens (Nikon FX)	£444
908505	Sigma 24-35mm f2 DG HSM Art Lens (Canon EF)	£399
908140	Sigma 24mm f1.4 DG HSM ART Lens (Nikon FX)	£599
908611	Sigma 30mm f1.4 DC DN Contemporary Lens (Nikon Z)	£249
908504	Sigma 35mm f1.4 DG HSM Art Lens (Canon EF)	£359
906994	Sigma 35mm f1.4 DG HSM Art Lens (Nikon FX)	£349
908498	Sigma 56mm f1.4 DC DN Contemporary Lens (Sony E)	£269
908139	Sigma 85mm f1.4 DG HSM ART Lens (Nikon FX)	£629

Used Sony

908925	Sony 18-135mm f3.5-5.6 E OSS Lens	£349
908493	Sony 24-105mm f4 G OSS FE Lens	£599
908916	Sony 24-70mm f4 Vario Tessar T* ZA OSS FE Lens	£419
908302	Sony 35mm f1.4 ZA Distagon T* FE Lens	£549
908885	Sony 50mm f1.8 E OSS Lens	£159
905699	Sony 50mm f2.5 G Lens	£399
908293	Sony 55-210mm f4.5-6.3 OSS E Lens	£169
908474	Sony 70-200mm f4G OSS FE Lens	£879
903432	Sony 85mm f1.4 GM FE Lens	£899
907518	Sony 85mm f1.8 FE Lens	£399
908569	Sony A6400 Mirrorless Camera & 16-50mm Lens	£599
908428	Sony A7 III Mirrorless Camera Body	£899
908866	Sony A7 IV Mirrorless Camera Body	£1,629
907259	Sony A9 II Mirrorless Camera Body	£2,699
908696	Sony FX30 Cinema Camera Body	£1,299

Used 35mm Cameras

906757	Canon A1 35mm SLR Camera & 50mm f1.8 Lens	£329
908932	Canon AE1 35mm SLR Camera & 50mm f1.8 Lens	£249
908875	Canon AT-1 35mm SLR Camera & 50mm f1.8 Lens	£149
908838	Canon EOS 300X 35mm SLR Camera & 28-90mm Lens	£129
908765	Minolta X300 35mm SLR Camera & 50mm f1.7 Lens	£149
908928	Minolta X700 35mm SLR Camera & 50mm f1.4 Lens	£249
908101	Nikon F50 35mm SLR Camera & 28-100mm Lens	£129
908070	Nikon F6 35mm SLR Camera Body	£1,499
908103	Nikon F801 35mm SLR Camera & 35-70mm Lens	£199
908539	Olympus OM10 35mm SLR Camera Body	£99
908543	Olympus OM1N 35mm SLR Camera Body	£134
908814	Olympus OM2N 35mm SLR Camera & 28mm f2.8 Lens	£249
907316	Olympus OM2N 35mm SLR Camera Body	£199
907673	Pentax K1000 35mm SLR Camera & 50mm f1.7 Lens	£279
905173	Pentax MZ-7 35mm SLR Camera & 28-80mm Lens	£99
906209	Pentax P30N 35mm SLR Camera & 50mm f2 Lens	£199
904754	Pentax Program A 35mm SLR Camera Body	£108

Used Canon EOS R6 II Body
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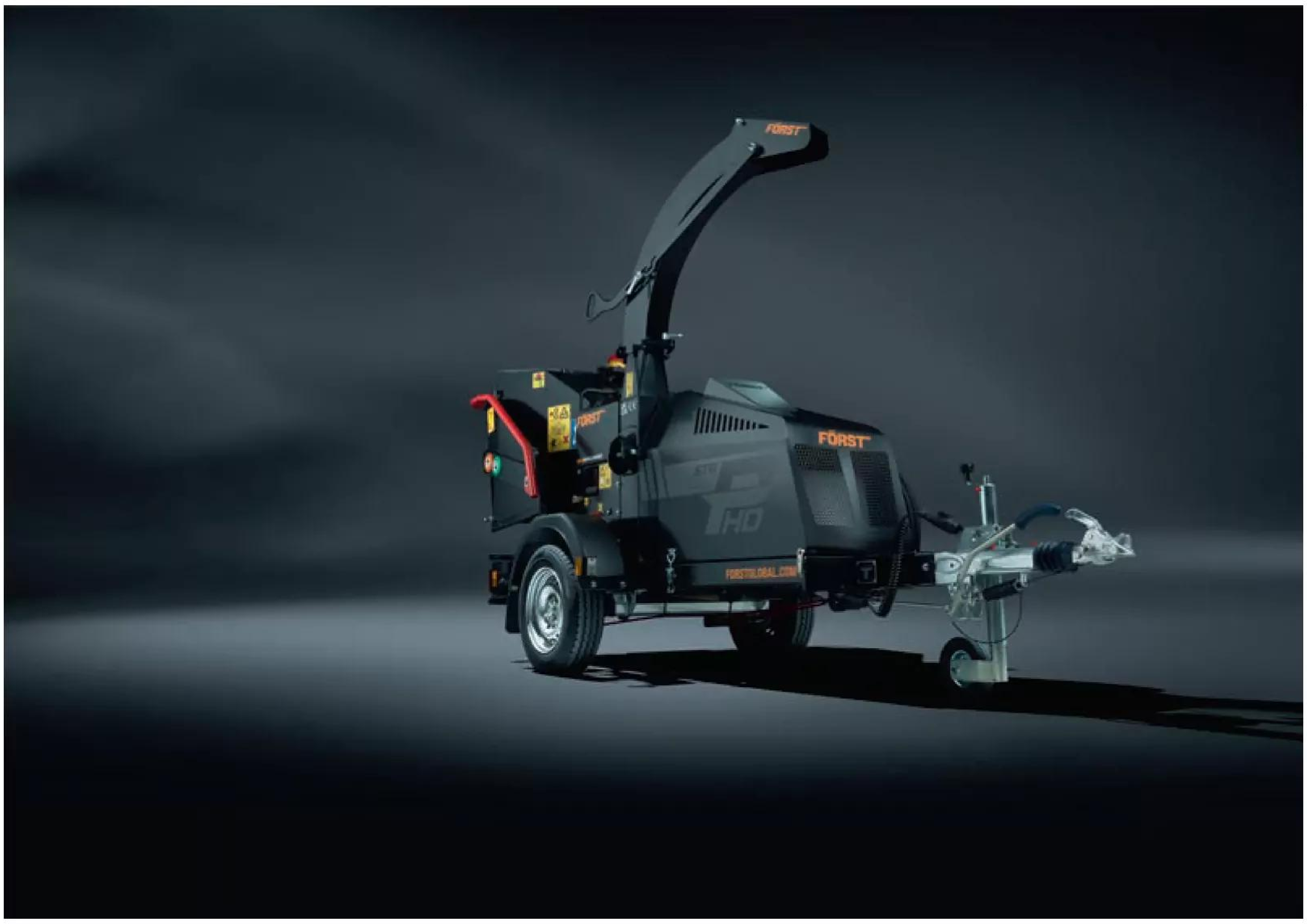
Final Analysis

Damien Demolder considers...

Först ST6P HD 6in Petrol Wood Chipper by Tim Wallace/Ambient Life



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I think we all recognise that making photographs can be an act of love. When we are emotionally invested in our subject-matter we behave in a way we don't when we care little about the things we are shooting.

We might be soft for the fluffy birds that visit our gardens, and want others to fall in love too when they see our pictures of the cute little avian antics. Our children, girlfriends/boyfriends and grandchildren might also get the same attention, and we'll work hard to present them at their best through complimentary lenses and gracious colour tones. And there are people we are not quite so careful of, and some for whom we actively seek opportunities to show at their worst. Had Hamlet a camera he'd surely have photographed Claudius when he was drunk asleep, in a rage, in the incestuous pleasure of his bed, at gaming, swearing, or about some act that has no relish of salvation in't, rather than while he was purifying his soul on his knees at prayer.

Passion

Photography can be a weapon as much as it can flatter, exalt, rise up and praise. We always have the choice, even if having a choice isn't always forefront of our mind. We often react with little consciousness of our options, and follow our first thoughts and inherent bias.

Loving the things we photograph makes a difference to the way we present them, and when love doesn't come naturally we sometimes need to engage the heart manually for the good of the outcome. When people can feel our love in a picture it profoundly influences how they respond – just as when they sense our disapproval.

It isn't essential to have a deep affection for agricultural machinery to take a decent picture of a wood chipper. But when you can channel the passion that has gone into designing and engineering a chipper that can 'process everything from wet hedge clippings to 6in limbs with ease and speed' you stand a greater chance of creating an image that'll engage a wider audience than might be expected for such a device. I don't know how many white-coated technicians were behind the production of this chipper, but I'm certain they are all extremely proud of numerous details of which we have no understanding. Photographer Tim Wallace's job is to understand and feel that love and pride, and to reflect it visually in his pictures – as he has done so well in this astonishingly glamorous photo.

Tim also shoots sporty little cars, helicopters and jets. We could all be enthusiastic about those subjects – but a chipper? 'I love shooting this type of job because the subjects are not "sexy",' Tim tells me, 'but with some effort and skill they can be transformed into something eye-catching for my client and their customers. At the end of the day, this is important for them so it's important to me.'

When Tim posted this shot on LinkedIn one of the commentators, not a native patron of arboreal munching apparatus, remarked, 'Never wanted a wood chipper so much!' When desire lights in the viewer who has no natural affinity for your subject, you can be satisfied in a job well done.

Visit **www.ambientlife.co.uk** to see more of Tim's work, and under the Resources tab you'll find a guide to car photography that equally applies to wood chippers. **ambientlife.co.uk/car-photography-tips**

Photographer and journalist Damien Demolder has worked in the photographic publishing industry since 1997 and is the former editor of *Amateur Photographer*. He writes regularly about photography for a number of leading publications and has also been a judge on a number of prestigious international photo competitions. See his website at **www.damiendemolder.com**.

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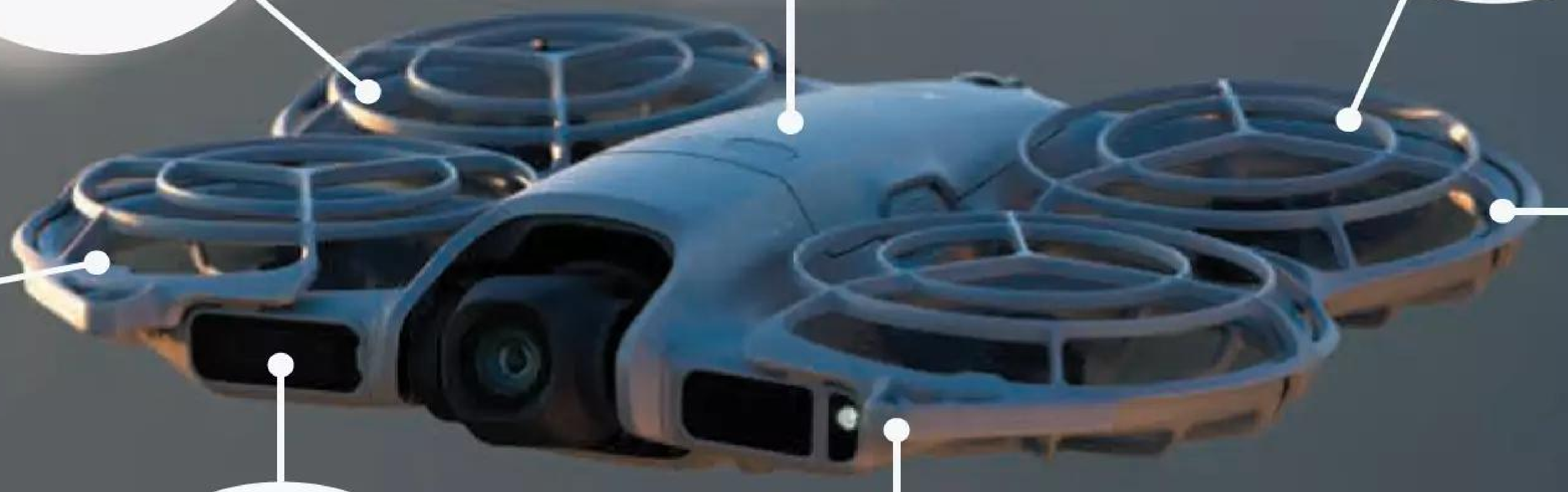

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